

## **Maui's Mom & Pop Stores:**

The Aesthetic & Intrinsic Study of Multi-Generation & Family-Owned Businesses

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May 2013

Submitted towards the fulfillment of the requirements for the Doctor of Architecture Degree

School of Architecture  
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*We certify that we have read this Doctorate Project and that, in our opinion, it is satisfactory in scope and quality in fulfillment as a Doctorate Project for the degree of Doctor of Architecture in the School of Architecture, University of Hawai'i at Mānoa.*

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## ABSTRACT

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Millions of tourists frequent the state of Hawaii every year hoping for a vacation complete with sunny skies, sandy beaches, and relaxing trade winds. It is no secret that people from all over the world visit these islands expecting a change of pace from their everyday lives where they can immerse themselves in an island culture set in one of the most beautiful places this planet has to offer. For many visitors, this is a culture that is for the most part, only understood from what is portrayed in travel brochures or seen on television and in the movies, and while many tourists do choose to enjoy their Hawaiian vacation poolside with a tropical drink in hand, the truth is that there is a vast and well-developed way of life outside the perimeter of resort hotels. Although Hawaii does rely heavily on its tourism, it is also an island chain rich with cultural history and diversity, where people have worked, played, and lived their entire lives for multiple generations within a path that is not often crossed by the common vacationer.

The purpose of this project is to look at the other side of Hawaii, a side that is rarely written into the guidebooks, almost never featured on television, and yet plays just as important a role to Hawaii as tourism itself. This project is about Hawaii's, and specifically Maui's Mom & Pop stores, a special condition of modern culture in Hawaii, their architectural quality and aesthetic, their unique relationship to the customers they service, and their role in a community as a sense of place. Both "Mom & Pop" and "Smart Growth" are expressions often attached loosely to many different interpretations. The research involved with this project will offer clarity towards understanding these terms as they pertain to this study, so that they are seen less as subjective descriptions and more as valid design approaches.

This study is the outcome of three main areas of research: the Mom & Pop store manifestation throughout history and its historic integrity, the interpretation of select case studies that embody Mom & Pop properties, and a study of the role of Mom & Pop stores in the past, present, and future of Hawaii's communities.

## BACKGROUND

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### PERSONAL EXPERIENCE

I grew up running up and down the aisles of my parent's general store, riding my bike under the store's covered entrance as customers passed by smiling, and drawing on old cigarette cartons in the back storage room. I learned to read packaging labels before I could read a book and would be a strong contender for a gold medal in Cardboard Box Collapsing if that were an Olympic sport. With that said, there is nothing in my life that has impacted me more than my family's own, Henry Fong Store. Established in 1920, it is named after my Great-Grandfather, a second-generation Chinese American who was given the store after the passing of his brother, Harry Foon Seong, who was born on a sugar plantation in Kohala, on the island of Hawaii.<sup>1</sup> After my Great Grandfather passed away, my Great Grandmother took over the store until 1972 when my Popo (Mom's mom) took over full ownership. Three years after my parents got married, my Dad started working full time at Henry Fong Store until he and my Mom officially took it over in 1990. The store is located in Keokea, Maui, a part of Kula that is mostly known for green pastures, cool Upcountry air, and a laid back lifestyle. It is far both in location and scale from any mainstream retail corporation, but it provides what it needs to for its surrounding community, and for that reason there is a very strong relationship between local customers and my family.

Henry Fong Store is a small enough establishment in that only one person needs to be there at any given time, working the register, re-stocking, pricing products, etc., therefore my Dad currently runs the store six days a week, and my Mom on the seventh when she's not working her other job or picking up supplies for the store. On a daily basis, my parents are either driving around Maui stocking up on store merchandise or physically manning the store well beyond any 40 hour work week. In fact, minus the amount of time it takes for any pick-up or drop-off, assuming that six days a week, someone is in the store from 6:30am until 6:00pm, and one day a week from 6:30am until 4:00pm, Henry Fong Store totals about 78.5 hours of strictly operation time. Needless to say, it is an extremely time consuming profession. Only recently, since

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<sup>1</sup> Ken and Nancy Wong Yee, *Chinese Pioneer Families of Maui, Molokai, and Lanai*, (Honolulu: Hawaii Chinese History Center, 2009), 212.

manning Henry Fong Store alone for the first time while on breaks from school, am I truly grasping both the endless challenges and priceless rewards that come hand in hand with running a Mom & Pop business. Yet, as much as it is a career choice for my parents, Henry Fong Store has always been like a second home to me, where I've gotten to know many of the regulars that consider my family to be a part of theirs, where our store has become a communal gathering spot, and where tourists can stop in to get a taste of what old Upcountry, Maui and Mom & Pop stores are all about.

As I have gotten older, my appreciation for Henry Fong Store and Mom & Pop stores in general has only strengthened. Call it maturity, or just plain common sense, but the more I think about it, the more it becomes apparent that Mom & Pop stores need to be recognized, supported, and preserved. From an outside perspective, what is it that makes Mom & Pop stores special? How is it that we as community members are able to define which stores fall under the Mom & Pop category and which do not, and actually how important are Mom & Pop stores within a community? As an architect whose life revolved around the constant operation of a Mom & Pop store, I have a genuine interest in answering these questions for the betterment of those considered Mom & Pop, their place in Hawaii's culture both locally and globally, and the future of Maui's close knit communities.

## PROJECT STATEMENT

Not limited to Hawaii, the term “Mom & Pop” is often tossed around without much thought. This doctoral projects aim at defining what exactly a Mom & Pop store is while taking into account both the physical and intrinsic qualities found with this type of business. The research for this project is focused on Hawaii’s, and specifically Maui’s Mom & Pop stores, spanning from Downtown Maui, to Upcountry, and finally to Hana. This study covers the history behind the overall movement of economics in Hawaii, in depth surveys done by seven well known Mom & Pop stores on Maui, and an analysis of how Mom & Pop stores contribute to their communities and vise versa.

The intent of this project is to address the factors that define a Mom & Pop store. This includes the physical side: The building itself, architectural qualities, unique aesthetics, etc. And also the intrinsic side: The relationship between Mom & Pop store owner and customer, understanding the legacy of Mom & Pop stores, and the responsibility Maui’s Mom & Pop stores uphold within their respective communities. There is no single thing that constitutes whether a Mom & Pop store is in fact a Mom & Pop store or just a store, rather it boils down to a certain combination of things, a certain attitude, a look, feel, and overall sense of place.

Some of the Mom & Pop stores on Maui have been around for over a century now, and while they have gained recognition as memorable and historic places, they have yet to be acknowledged as part of Hawaii’s cultural identity on their own. As individual Mom & Pop stores they each stand for something different, but as a whole, their power to influence, shape, and improve our communities are endless.



## RESEARCH

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### RETAIL

As long as there has been a need for something obtained from another's possession, there has existed the concept of retail and trade. The *Oxford English Dictionary* defines "retail" as, "The action or business of selling goods in relatively small quantities for the use or consumption rather than for resale."<sup>2</sup> Similarly, the United States Department of Agriculture Foreign Agriculture Service reiterates the idea that merchandise sold from a valid retail location is to be used strictly for personal or household consumption.<sup>3</sup> It is important to consider that the retail industry is a concept designed around the common consumer. Yet, whether you are making a trade for a product with another product, or a transaction for a product with some form of money, the idea of retail is still the most basic form of business. There is something you want, and in return, there is something they want.

### MOM & POP STORE

The *Oxford English Dictionary* defines Mom & Pop as "designating or relating to a small shop, business, etc., of a type often run by a married couple; designating any small-scale business or operation, or any person involved in such an operation."<sup>4</sup> This is a much more subjective definition than what defines a "small business" by the United States Small Business Administration, which categorizes small businesses by its number of employees and average annual receipts. Based on those criteria, the Small Business Administration defines most small businesses as those with around 500 employees and \$7 million in average annual receipts.<sup>5</sup> For the retail industry though, there are higher standards for certain types of merchandise (grocery and department stores, motor vehicle and electrical appliance dealers), which are allowed to hit a peak of \$35.5 million

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<sup>2</sup> "Retail," Oxford English Dictionary, accessed April 8, 2012, <http://www.oed.com/viewdictionaryentry/Entry/164142>.

<sup>3</sup> "Distribution Services," FASonline, last modified October 14, 2004, <http://www.fas.usda.gov/info/factsheets/China/distribution.html>.

<sup>4</sup> "Mom-and-pop," Oxford English Dictionary, accessed April 8, 2012, <http://www.oed.com/view/Entry/252505?rkey=TJt5VR&result=7&isAdvanced=false#>.

<sup>5</sup> "Summary of Size Standards by Industry," U.S. Small Business Administration, accessed April 8, 2012, <http://www.sba.gov/content/summary-size-standards-industry>.

in average annual receipts while still falling under small business standards.<sup>6</sup> By that definition, small businesses do in fact comprise a huge amount of the United States' total economy. According to Robert Spector, author of *The Mom & Pop Store – How the Unsung Heroes of the American Economy Are Surviving and Thriving*:

Small businesses account for about 50 percent of the private gross domestic product of the United States and create, on average, about two thirds of the net new jobs annually. They are the greatest source of new employment in inner cities, comprising more than 99 percent of establishments and 80 percent of total employment. American small business is the world's second-largest economy, trailing only the United States as a whole. Small businesses employ more than half of the private-sector employees, and they represent 99.7 percent of all employers.<sup>7</sup>

This project will look less at what is a small business as defined by the government, and more of what defines a Mom & Pop store through the feeling, atmosphere, and aesthetic of their business. As far as a Mom & Pop store being run strictly by a mother and father, or a husband and wife, that makes no difference at all. Whether it is Mom & Pop, Sister & Sister, Father & Son, Uncle & Aunty, or "Life partner & Life partner" as Spector puts it, it does not matter, they are still Mom & Pop.<sup>8</sup>

Mom and Pop stores have persevered through the age of online shopping and supersized big box businesses. They have built an immunity to the times, enabling them to survive through the developments of huge shopping malls, outlets, and detours from roadwork that are well beyond the power of any Mom & Pop storeowner. If there is one thing we can learn from history, it is that Mom & Pop stores have the ability to adapt to the constant changes of society, working as a unit with their community to help them thrive in unstable conditions. Mom & Pop stores represent a resiliency rivaled by huge, billion dollar corporations, and yet they must act upon their business choices with much more integrity and customer care. Yet, it is that same resiliency that more often than not falls short of forever, when the dreams of a lasting legacy through a Mom & Pop store inevitably must end. According to the Family Firm Institute in Boston, only 40 percent of

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<sup>6</sup> Ibid.

<sup>7</sup> Robert Spector, *The Mom & Pop Store – How the Unsung Heroes of the American Economy Are Surviving and Thriving*, (New York: Walker & Company, 2009), 262-263.

<sup>8</sup> Ibid, 4.

family owned companies survive to the second generation, 12 percent to the third, and only a mere 3 percent to the fourth generation or further.<sup>9</sup> This happens for many reasons, including family health, family squabbles, absence of successor, burnout, competition, new highways that bypass towns, local economies, loss of neighborhood interest, changing demographic, bankruptcy, poor planning, and more, but what it really comes down to is the support of the community.<sup>10</sup> In a perfect society, neighborhoods would be able to provide for themselves with each family offering their share to the greater community as a whole, sustaining each and prospering through trade. This project takes that concept and applies it to the Mom & Pop structure, where customers are not only purchasing goods, but they are investing in convenience, customer service, and community collaboration and fulfillment. These are priceless commodities in boosting the value of any neighborhood, and according to Robert Spector, “That’s what makes the world go ‘round. Mom & Pop stores are about neighbor, about community, about my taking care of you and your taking care of me.”<sup>11</sup>

#### QUALITIES OF A MOM & POP STORE OWNER

According to Robert Spector, there are seven qualities that define what it takes to run a Mom & Pop store:

1. A desire for independence
2. A distinctive entrepreneurial belief that what they are doing is special
3. Passion
4. Persistence
5. A willingness to work hard and do whatever it takes to get the job done
6. A connection to their community
7. An ability to adapt to change<sup>12</sup>

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<sup>9</sup> Joan Axelrod-Contrada, “More Daughters Take Lead Role in Family Businesses, The Boston Globe, May 4, 2003, accessed April 3, 2012, [http://www.boston.com/jobs/globe/articles/050403\\_daughter.html](http://www.boston.com/jobs/globe/articles/050403_daughter.html).

<sup>10</sup> Robert Spector, *The Mom & Pop Store – How the Unsung Heroes of the American Economy Are Surviving and Thriving*, (New York: Walker & Company, 2009), 5-6.

<sup>11</sup> Ibid, 6.

<sup>12</sup> Ibid, 9.

Retail, as a tool for social and economic engagement, to acquire both the necessities and luxuries of life, is something on its own, but the qualities of what makes a Mom & Pop store break away from the monotony of everyday consumerism is something entirely different. Robert Spector's first quality of owning a Mom & Pop store is "the desire for independence," and while that may be the initial drive with starting up a company, many Mom & Pop store owners soon realize what they get in return is the exact opposite of what they signed up for. The irony with gaining independence in a Mom & Pop store is that, in reality, their independence gets stripped away from under them and is replaced with brutally long work hours, a career that follows you home everyday, and the constant worry that the success of your business may not be entirely up to your own decisions. So why do they do it? Why would anyone put themselves through the torment of running a Mom & Pop store? Spector, like myself, grew up watching his father run a business firsthand, learning what is good, and what is often not so good about being independent. Thinking back, he explains, "My father may not have enjoyed what he did. I can't imagine that getting up at three or four o'clock in the morning almost every day of your life, dealing with the subfreezing New Jersey winters...and all the other stuff he had to deal with would fall under the heading of "enjoyment." Nevertheless, Fred Spector—like any hardworking proprietor of a Mom & Pop store—did what needed to be done."<sup>13</sup>

Like any other job, running a Mom & Pop store is about making a living and providing for yourself and your family. Stripped down to its core, it is about survival. Yet, there are obviously easier routes to take for much greater financial stability. Why take the Mom & Pop route? Robert Spector, while justifying the difficulties by providing six other very compelling qualities of what it takes to strive in this profession, explains that it is because when it comes down to it, all shopkeepers are "deep-down optimists." He continues, "They have to be, because every morning they unlock the doors of their stores, turn on the lights, prepare for the day, and wait for people to walk in and hand them money. Can you think of a better definition of an optimist? What they do is not easy. It's never been easy. But if it were easy, then everybody would do it."<sup>14</sup>

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<sup>13</sup> Ibid, 15.

<sup>14</sup> Ibid, 9.

## SMART GROWTH CRITERIA

When it comes to urban planning, Smart Growth is a term that is often tossed around loosely with similar ideas of sustainability, urban development, and green design. According to Eric Damian Kelly, author of *Managing Community Growth – Second Edition*, Smart Growth was a term first used in the planning of Maryland, taken from a report that suggested clustering new development around existing communities rather than succumbing to what is known as urban sprawl.<sup>15</sup> In the earliest phases of Maryland's Smart Growth plan, priority was put towards three main themes: protecting natural resources, supporting existing communities, and saving money. Nowadays, Smart Growth has adapted to the times, constantly modified to fit the needs of the agencies, groups, and individuals that advocate its doctrine, but at the same time has done well in standing strong to its initial goals. According to David Walters and Linda Luise Brown, in *Design First – Design-based Planning for Communities*, Smart Growth boils down to three major themes: Developing in ways that are environmentally responsible, economically viable, and well designed.<sup>16</sup> Under these guidelines, 13 general policies arise that help to define and capitalize on what Smart Growth means and how it is implemented effectively:

1. Plan collaboratively amongst municipalities within a region.
2. Target public investment to support development in key areas and to discourage development in others. Extend suburban areas only in locations where they can be supported by existing public facilities and services, or by simple and economic extensions of these services.
3. Reinforce the centers of cities, towns and neighborhoods. Locate regional attractions in city centers whenever possible, not in suburban locations.
4. Make development decisions predictable, fair, and cost effective. Involve community stakeholders and citizens in the decision-making process. Require zoning decisions to follow the adopted plan.

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<sup>15</sup> Eric Damian Kelly, *Managing Community Growth – Second Edition*, (Westport, CT: Praeger, 2004), 125.

<sup>16</sup> David Walters and Linda Luise Brown, *Design First – Design-based Planning for Communities*, (Oxford: Architectural Press, 2004), 66.

5. Provide incentives and remove some legislative barriers to persuade and enable developers to do the right thing. Make it easy to build smart developments and harder to build sprawl.

### *Planning Strategies*

6. Integrate land use and transportation planning to minimize the number of trips by car and the distances driven. Provide a range of transportation choices to mitigate congestion.
7. Create a range of affordable housing opportunities and choices.
8. Preserve open space around and within the community, as working farmland, areas of natural beauty or areas with fragile environments.
9. Maximize the capacity of existing infrastructure by reusing derelict urban sites and filling in gaps in the urban fabric. Preserve historic buildings and neighborhoods and convert older buildings to new uses whenever possible.
10. Foster a distinctive sense of place as a building block of community development.

### *Urban Design Concepts*

11. Create compact, walkable neighborhoods with connected streets, sidewalks and street trees to make walking to work, to school, to the bus stop or train station, or just walking for pleasure and exercise, safe, convenient and attractive. Integrate offices and shops, along with community facilities such as schools, churches, libraries, parks, and playgrounds into neighborhoods to create places to walk to and reduce vehicle trips. Design for densities that can support active neighborhood life.
12. Make public spaces the focus of building orientation and neighborhood activity. Move large car parks away from streets and screen them with buildings.

13. Think three-dimensionally. Envision your community in urban design detail.<sup>17</sup>

Similarly, the Urban Land Institute (ULI) has been one of the leaders in administering Smart Growth efforts within the past decade, developed their own guidelines for successful urban design, while working towards defining principles at the national, regional, and local level.<sup>18</sup> The Urban Land Institute was founded in 1936, and has since dedicated its time to informing others about the multiple benefits of Smart Growth, including the economic assets, environmental responsibility, the support of community livability, and ultimately, urban design and growth that enhances the overall quality of life.<sup>19</sup> In detail, the ULI's Smart Growth initiatives call for:

1. Development that is economically viable and preserves open space and natural resources
2. Comprehensive, integrated, and regional land use planning
3. Public, private, and nonprofit sector collaboration on growth and development issues to achieve mutually beneficial outcomes
4. Certainty and predictability to the development process
5. Infrastructure that is maintained and enhanced to serve existing and new residents
6. The active pursuit of the redevelopment of infill housing, brownfield sites, and obsolete buildings
7. A healthy regional economy based around integral components like urban centers and neighborhoods
8. Integrating compact suburban development into existing commercial areas, new town centers, and/or near existing or planned transportation facilities
9. Development on the urban fringe which integrates a mix of land uses, preserves open space, is fiscally responsible, and provides transportation options

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<sup>17</sup> Ibid, 67.

<sup>18</sup> "Learn About ULI," Urban Land Institute, accessed April 12, 2012, <http://www.uli.org/LearnAboutULI.aspx>.

<sup>19</sup> "ULI and Smart Growth," Urban Land Institute, accessed April 12, 2012, [http://commerce.uli.org/Content/NavigationMenu/MyCommunity/SmartGrowth/Smart\\_Growth.htm](http://commerce.uli.org/Content/NavigationMenu/MyCommunity/SmartGrowth/Smart_Growth.htm)

## HISTORIC INTEGRITY

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### INTRODUCTION

There is something undeniably special about Mom & Pop stores in Hawaii. They uphold a certain attitude, architecture, and social and cultural value that is difficult to define in words, and yet so easy to absorb through “feeling.” But what exactly is this, “feeling?”

Raised in and around a Mom & Pop store, it is easy for me to see what is special when it comes to this type of retail. There are qualities that are obviously different when comparing Mom & Pop stores to large corporations. There are size differences, production differences, and aesthetic, social, and economic differences as well. And yet, there are subtle differences that cannot be fully grasped just by looking, where it takes a deeper understanding and a special appreciation to really see the significance of Mom & Pop stores. When it comes to Mom & Pop stores, you are no longer looking only at the building itself, but you are also taking into account its surroundings, family, community, and integrity of the choices they make.

Respecting the significance of Maui’s Mom & Pop stores is about understanding Maui’s entire architectural heritage. Uwe H. H. Schulz AIA, member of AIA Maui, A Chapter of the American Institute of Architects writes, “Our historic buildings are national treasures which should be restored and preserved for the enjoyment of our community, and future generations to come. The destruction of historically significant buildings seriously tears at the fabric of our towns and cities.”<sup>20</sup> While they may not be recognized on a National level, Maui’s Mom & Pop stores serve as key components to the integrity of their neighborhoods, communities, and ultimately Maui and Hawaii as a whole.

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<sup>20</sup> Kristin Holmes and AIA Maui Chapter, *Under A Maui Roof*, Kahului: Maui Publishing Company, 1994), 39.



## SEVEN ASPECTS OF INTEGRITY

Integrity, according to the United States Department of the Interior, National Park Service, “Is the ability of a property to convey its significance.”<sup>21</sup> Integrity is often a subjective matter, yet this particular ruling of significance is based upon a property’s eligibility to be listed in the National Register of Historic Places. Maui’s Mom & Pop stores do not fall under the category of a nationally recognized Historic Place due to other issues of criteria, but in many ways they can still be recognized as outstanding buildings of integrity. Known as the Seven Aspects of Integrity, it includes:

1. Location
2. Design
3. Setting
4. Materials
5. Workmanship
6. Feeling
7. Association<sup>22</sup>

## LOCATION

The National Park Service defines Location as, “The place where the historic property was constructed or the place where the historic event occurred.”<sup>23</sup> Again, this pertains to historic property that is nominated towards inclusion into the National Register of Historic Places, but “location,” just as all of the Seven Aspects of Integrity, can also be used to identify Mom & Pop stores as historic in their own way. In the case of this project, it is important to understand the relationship between the store and its location. Setting for both historic properties and Mom & Pop stores alike plays just as important a role as the store itself. The location of a place can tell a story all its own and be the answer to understanding both tiny details and widespread themes.

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<sup>21</sup> “How to Apply the National Register Criteria from Evaluation,” National Park Service, accessed April 9, 2012, [http://www.nps.gov/nr/publications/bulletins/nrb15/nrb15\\_8.htm#assessingintegrity](http://www.nps.gov/nr/publications/bulletins/nrb15/nrb15_8.htm#assessingintegrity).

<sup>22</sup> Ibid.

<sup>23</sup> Ibid.

## DESIGN

Design is defined as, “The combination of elements that create the form, plan, space, structure, and style of a property.”<sup>24</sup> Design includes the overall aesthetic of a building, its architecture, engineering, space, proportion, scale, technology, ornamentation and the decisions that were made to get to those points. It also takes into account a building’s structure, textures, colors, style, detailing, arrangement, and anything else that would contribute to its overall presentation. It is no secret that the design of Mom & Pop stores attributes to the integrity of itself as a building just as a historic monument relies on its design for historic value within the National Register. Therefore, for this project, design is seen as a primary factor for visually understanding Mom & Pop stores, not only as individual buildings, but how they fit within a certain community.

## SETTING

Setting differs from Location in that it answers the “how,” rather than just the “where” when defining the situation of a property and its relationship to its surroundings. This may include the topography, vegetation, manmade features, and open space.<sup>25</sup> Mom & Pop stores are all built under different conditions, and it is critical to identify their individual surroundings to grasp their unique character. Understanding their setting, whether it is its situation to a street or sidewalk, its surrounding buildings, customer accessibility, or its relationship to seemingly unimportant objects, it all adds to the physical features, that in many cases define the success of a Mom & Pop store.

## MATERIALS

Material usage can tell a story of its own. Regarding historic buildings, under the National Register of Historic Places, a property must retain the original materials from the period in which it draws its significance.<sup>26</sup> If the property has been restored, its image must reflect what it once looked like and the significant materials that have been

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<sup>24</sup> Ibid.

<sup>25</sup> Ibid.

<sup>26</sup> Ibid.

changed must still be preserved. Most of the time though, renovations to this degree rule properties ineligible for the National Register due to their loss of original authenticity.

Mom & Pop stores are often forced to undergo renovation projects, whether it is for security, efficiency, or simply for aesthetics. The original materials are discarded and new materials are put in their place, but at what cost? In this situation, does a Mom & Pop store lose its integrity? The truth is, the importance of integrity is probably the last thing on the mind of a shop owner when renovations are made out of necessity. When something breaks, you fix it. Yet, according to the National Park Service, "The choice and combination of materials reveal the preferences of those who created the property and indicate the availability of particular types of materials and technologies."<sup>27</sup> Beneath all else, the foundation of Material usage as one of the Seven Aspects of Integrity is that it defines a moment in time when a decision was made and acted upon for the benefit of a property. The way it is configured, placed in certain patterns, and even manufactured, all tell a story of a sense of time and place.

## WORKMANSHIP

Similar to Materials, workmanship is the act of physical craftsmanship on a building, site, or structure. Workmanship in historic buildings include tooling, carving, painting, graining, turning, and joinery, and can also express a certain vernacular and tradition. Workmanship has the ability to explain as well. Many Mom & Pop stores were built by their owners, while others were contracted out through architects and built professionally. There would be obvious differences between their construction techniques and craftsmanship, signifying more than just workmanship, but the factors that were involved with planning, decision making, and the narrative of Mom & Pop stores in general.

## FEELING

Feeling is defined as, "A property's expression of the aesthetic of historic sense of a particular period of time."<sup>28</sup> It is about conveying a sense of character through the physical features present on and around a property. Without looking directly at the

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<sup>27</sup> Ibid.

<sup>28</sup> Ibid.

historic significance of Feeling, Mom & Pop store customers are often struck by something unexplainable and unique. On the contrary, if a person walks into a coffee shop that is part of a billion dollar chain of thousands of stores spread across the globe, there is a sense of familiarity and uniformity that comes with knowing where to order, how to order, and ultimately how to purchase the same drink that can be requested in the same exact fashion anywhere else under the same business name. Then there are Mom & Pop stores, which evoke a feeling entirely different. While this feeling is highly subjective from person to person, there is undeniably an aesthetic and overall presence that defines what a Mom & Pop store is through what is conveyed by the property's historic character. The National Park Service, for example, explains how a rural historic district that retains its original design, materials, workmanship, and setting will accordingly relate the feeling of agricultural life in the 19<sup>th</sup> century.<sup>29</sup>

## ASSOCIATION

Association refers to the connection between an important historic event or person and a historic property. This is the seventh of the Seven Aspects of Integrity, and while it does not apply directly to Mom & Pop stores, it does pose significant questions. What is the association of a Mom & Pop store to its community? What is the association of Mom & Pop stores to other Mom & Pop stores of both similar and varying products of retail?

The National Park Service looks at Association to identify a historic property's relation to significant pieces of history, but this project is able to use Association to understand the relationships that take place in and around Maui's Mom & Pop stores. Association, like Feeling, is dependant on individual perception, and therefore must work in collaboration with the other Aspects of Integrity to gain a deeper understanding of the architectural, physical, and intrinsic conditions of what makes Mom & Pop stores special.

Understanding how the United States Department of the Interior, National Park Service, analyzes buildings for the National Register provides a benchmark and a nationally recognized standard for appreciating the physical qualities of Maui's Mom & Pop stores. This project is not suggesting the nomination of Mom & Pop stores into the National Register, but rather it is about applying the criteria for defining integrity and systematically aligning that structure with Maui's Mom & Pop stores. What these Mom &

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<sup>29</sup> Ibid.

Pop stores might lack in national historic importance, they make up for with their local reputation and unique physical qualities. It isn't as much about placing recognition on these stores as it is about identifying their significance so that their integrity and distinction will speak for itself.

## MOM & POP STORE MANIFESTATION

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### INTRODUCTION

This area of research provides a condensed history dating back to before the first boom of plantation-influenced immigration up until the manifestation of today's family owned and operated Mom & Pop stores. These stores, scattered throughout Hawaii, stand as monuments that honor the same work ethic their ancestors carried with them on their initial voyage to a foreign land. The earliest immigrants to these islands brought with them a mindset of ultimate dedication and a sense of perseverance that still holds true many generations later in the form of Mom & Pop stores.

With a population of a little more than 1.3 million people, Hawaii boasts itself as one of the most culturally diverse places in the United States.<sup>30</sup> Many describe Hawaii as a "cultural melting pot," representing only a small fraction of the United States total population of 311.5 million people and an overall majority of 72.4% Caucasian population and only 2.9% persons reporting to be of two or more races according to the United States Census Bureau. This is compared to the 23.6% of Hawaii's residents who claim to be of two or more different races, which is just shy of the 24.7% of Hawaii's own Caucasians population. Yet, the majority of Hawaii's demographic is composed of an Asian demographic, making Hawaii just one of four states (along with California, New Mexico, and Texas) that has a Majority-Minority statistic.<sup>31</sup> The 38.6% of Asians in Hawaii consists of people from every age, gender, social status, and profession. They encompass students, teachers, doctors, nurses, artists, farmers, politicians, and everything in between, which of course include those who run Hawaii's Mom & Pop stores.

### MAUI

At the turn of the 17<sup>th</sup> century, Pi'ilani, a ruling chief at the time, united the island of Maui (along with Molokai, Lanai, and Kahoolawe) under a single rule. During his

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<sup>30</sup> "State & County QuickFacts," U.S. Census Bureau, Last modified January 17, 2012, Accessed April 14, 2012, <http://quickfacts.census.gov/qfd/states/15000.html>.

<sup>31</sup> "Minority Population Surging in Texas," MSNBC, Accessed April 1, 2012, [http://www.msnbc.msn.com/id/8902484/#.T5LPcDJWq\\_M](http://www.msnbc.msn.com/id/8902484/#.T5LPcDJWq_M).

reign, Pi'ilani built some of the most impressive temples and trails around the island, including the 138-mile-long Alaloa, the only ancient system of movement known to completely encircle any of the Hawaiian Islands.<sup>32</sup> History and archaeological research tells us that Pi'ilani, while originally from West Maui, later resided on his residential compound of Pi'ilanihale Heiau on the entire opposite side of the island.<sup>33</sup> This sacred place, now listed on the State and National Register of Historic Places, remains protected as a symbol for Pi'ilani's leadership in establishing Maui as a unified entity for years to come.

Both the second largest and second youngest island within the Hawaiian chain, Maui is the 728 square-mile home to a multitude of very different microclimates, people, and cultures.<sup>34</sup> It houses two monumental volcanic mountains: the 5,788-foot Puu Kukui (1.3 million years old) on the west end, and the famous 10,023-foot dormant volcano known as Haleakala (750,000 years old) on the East side.<sup>35</sup> These stand as the two most dominant figures on Maui and converge at the low lying area known as Central Maui, giving reason for Maui's nickname, "The Valley Isle."

On the far west edge of Maui is the historic town of Lahaina, a place rich with aged culture and blocked from the rest of the island by Puu Kukui's height. Lahaina is currently the state's oldest historic district after being declared a National Historic Landmark in 1966.<sup>36</sup> It is historically known for two main periods in time: the years between 1819 and 1843, when the town served as Hawaii's capital, and the overlapping period from 1830 to 1860, when it served as a major Pacific whaling port. While Lahaina is known for its political and economic achievements, it is also recognized for its religious and educational accomplishments. In 1831 missionaries opened Lahainaluna High School on the slopes of Puu Kukui, which is famous today as the oldest school west of the Rockies still in operation. Today, Lahaina is most known for catering to the demands of Maui's tourism industry.

Currently, the most densely populated area of Maui occurs around Wailuku and Kahului, which is the most city-like region located on the northern end of Maui's main isthmus. To Maui locals, this area is known as "Downtown," as opposed to "Upcountry,"

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<sup>32</sup> Ibid.

<sup>33</sup> Kristin Holmes and AIA Maui Chapter, *Under A Maui Roof*, Kahului: Maui Publishing Company, 1994), 13.

<sup>34</sup> Ken and Nancy Wong Yee, *Chinese Pioneer Families of Maui, Molokai, and Lanai*, (Honolulu: Hawaii Chinese History Center, 2009), 1-2.

<sup>35</sup> Don J. Hibbard, *Buildings of Hawaii*, (USA: Society of Architectural Historians, 2011) 185.

<sup>36</sup> Don J. Hibbard, *Buildings of Hawaii*, (USA: Society of Architectural Historians, 2011) 201.

Maui, which includes the combined towns of Paia, Haiku, Makawao, Pukalani, and Kula. Whereas Downtown is more commercial and industrial driven, Upcountry is known to be more rural, open, and lush as it slopes up the side of Haleakala. Yet even Upcountry is dry compared to the eastern slopes of Haleakala. There you will find the abundantly green and small town of Hana, a place so secluded that travelers even relish surviving the drive out there.

## EARLY IMMIGRATION

To begin to study the role of Mom & Pop stores on Maui, it is imperative to understand the basic history of foreign immigration in Hawaii, recognize why these people chose to move, how they lived once they arrived, and how they ultimately contributed to modern culture in Hawaii. The Mom & Pop stores we see today did not appear overnight, simply begin an operation, and instantaneously gain a stable enough customer base to last for generations. On the contrary, Mom & Pop stores today are the current state of a legacy that dates back to, in many cases, ancestors who were never even known to the current owners, who made the decision to board a ship to Hawaii for the chance of a better life for themselves and their family. Many of these Mom & Pop stores we see today on Maui are the manifestations of that hope for happiness, the chance for opportunity, and the rewards of a risk taken overseas in history.

In 1778, Captain James Cook arrived in Hawaii during his third voyage for new discovery. In doing so he opened the Hawaiian Islands to a flourishing trade route between the West and China, an industry that focused on trading furs and lumber from the Pacific Northwest in exchange for Chinese silk, tea, porcelain, and art.<sup>37</sup> Due to Captain Cook's newly mapped navigation routes through the Pacific, ports in Hawaii, such as Lahaina, Maui, became regular pit stops for foreign vessels needing basic amenities, rest, and even entertainment. These same ships made regular passes to the southern Chinese ports over 5,000 miles away to Canton, Macao, and Hong Kong. It was at these ports that the first Chinese workers, and the first immigrants of any Asian nation, were recruited for filling short-staffed ships needing workers for carpentry and cooking.

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<sup>37</sup> Ken and Nancy Wong Yee, *Chinese Pioneer Families of Maui, Molokai, and Lanai*, (Honolulu: Hawaii Chinese History Center, 2009), 2.



1788 marks the year in which the first recorded Chinese people arrived in Hawaii. The British vessels *Felice* and *Iphigenia* docked, carrying 50 Chinese carpenters, blacksmiths, craftsmen, and sailors. This was followed by the *Northwest American*, which arrived in Hawaii on December 6 of the same year. Then in 1789, just one year later, 45 more Chinese crewmen arrived in the Islands on the American ship *Eleanora*.<sup>38</sup>

The Chinese were in demand for the growing businesses taking place in the Hawaiian Islands. One of the most well known perpetuators of Chinese labor was King Kamehameha I, who recognized the power of British and American naval ships and hired the Chinese to build and maintain his own fleet.<sup>39</sup> Yet most of these early Chinese immigrants, the very first to make the journey across the Pacific, chose to return home to China once they finished work in Hawaii, and it wasn't until the 1790s that foreigners came and remained in the Islands for one reason or another.

One such reason was the sandalwood trade, which King Kamehameha I held a royal monopoly over, using it as currency to pay for the goods purchased from traders. Between 1811 and 1829, King Kamehameha I, and later his successor Liholiho, led and destroyed an entire sandalwood trade that eventually decimated the supply in less than two decades, yet temporarily enticed the Chinese looking for lucrative work within the Islands.<sup>40</sup> Still, there were only less than 100 of these early 19<sup>th</sup> century Chinese immigrants in Hawaii at this point, and it was not until the commercial potential of the sugar and whaling industry that a sizable labor market developed and immigration was on the rise.<sup>41</sup>

Whaling was the next big profitable trades in Hawaii during the early part of the 19<sup>th</sup> century. Honolulu on Oahu and Lahaina on Maui served as the favorite ports of the Pacific whaling fleet, where crews would get the opportunity to relax and recuperate during early spring and fall, taking a break from the harsh overseas activity during whaling season. The peak of this industry was in 1846, when Lahaina alone counted 429 vessels in its harbor. Buildings of that time, including: The Lahaina courthouse, Lahaina prison, Seamen's Hospital, and the Master's Reading Room still stand as reminders from that period in Maui's whaling history.<sup>42</sup>

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<sup>38</sup> Ibid, 2-3.

<sup>39</sup> Ibid, 3.

<sup>40</sup> Ibid, 4.

<sup>41</sup> Steven B. Zuckerman, *Pake In Paradise*, (Taipei, Taiwan: The Institute of Ethnology Academia Sinica, 1978), 42.

<sup>42</sup> Don J. Hibbard, *Buildings of Hawaii*, (USA: Society of Architectural Historians, 2011) 187.

While the Chinese were the first immigrants chosen for Hawaii's labor market, the whaling industry also brought unexpected Japanese travelers. It was nothing to the degree of the Chinese movement, and in fact, it was accidental if nothing else, but evidence suggests that as early as the 13<sup>th</sup> century, Japanese sailors and fishermen were blown off course and drifted to Hawaii.<sup>43</sup> Other pieces of evidence report that Western ships would also rescue shipwrecked Japanese sailors and drop them off in the Islands, and at least three Japanese were known to be citizens of the Kingdom of Hawaii before 1850.

## SUGAR INDUSTRY

When Native Hawaiians first navigated to Hawaii, one of the things they brought with them was a type of sugarcane known as “ko,” which provided the foundation for the future sugar industry in the Islands.<sup>44</sup> Following the decline of whaling, the sugar and pineapple industries in Hawaii became two of the most influential economic resources in history. On Maui specifically, small sugar enterprises would pop up sporadically, like Antone Catalina's venture in Waikapu and the 1828 Hungtai Sugar Works in Wailuku, but they never lasted.<sup>45</sup>

In 1848, King Kamehameha III gave commoners the right to own, sell, and rent out their land in what is known as the Great Mahele, or Land Division.<sup>46</sup> This new ruling on land ownership allowed foreigners to acquire property and participate in a booming agricultural industry that was happening all over Hawaii. While it did contribute to the growth of sugar production on Maui, many Chinese still held on to the idea of staying on Maui temporarily. The opportunity to join the much needed labor forces in Maui's sugarcane fields was just a way to make a quick fortune and return home to China where many had families waiting for them.

During this time, Hawaii's Native Hawaiian population was slowly declining as a result of foreign disease. To counter this drop in labor, legislation took action to contract work from China to fill the needed spots in the sugar industry. The first group of laborers arrived from Amoy in 1852 with 175 workers, contracted to work for five years at \$3 per

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<sup>43</sup> Rita Goldman, *Every Grain of Rice*, (Virginia Beach, VA: The Donning Company, 2003), 13.

<sup>44</sup> Ken and Nancy Wong Yee, *Chinese Pioneer Families of Maui, Molokai, and Lanai*, (Honolulu: Hawaii Chinese History Center, 2009), 10.

<sup>45</sup> Don J. Hibbard, *Buildings of Hawaii*, (USA: Society of Architectural Historians, 2011) 187.

<sup>46</sup> Ken and Nancy Wong Yee, *Chinese Pioneer Families of Maui, Molokai, and Lanai*, (Honolulu: Hawaii Chinese History Center, 2009), 11.

month.<sup>47</sup> This included housing, food, clothing, and passage transportation, and led to the Masters and Servants Act of 1859.

A second factor that fueled Chinese labor was the American Civil War between 1861 and 1865, which interfered with southern sugar production, thus resulting in a strong demand for Hawaiian sugar.<sup>48</sup> Since Hawaii was basically the only other source for sugar at the time, prices and profits were greatly increased, contributing to the perpetuation of foreign labor.

By 1862, half of Hawaii's sugar was produced by just four mills on Maui, including Lahaina's Pioneer Mill and the Wailuku Sugar Company. Then in 1869, two missionary descendants, Henry Perrine Baldwin and Samuel T. Alexander, entered into a partnership and started Paia Plantation under what we now know to be Alexander and Baldwin. Less than a decade later, in 1878, the seventeen-mile-long Hamakua Ditch was completed, which allowed the flow of east Maui waters atop Haleakala to irrigate the dry, arid, sea level plains of Central Maui. This project impacted the sugar industry immensely, blossoming into a complete success and turning both Alexander and Baldwin into two of the most influential people on Maui. At a total cost of \$80,000 and moving 40 million gallons of water a day, this irrigation system illustrates the result of hard work of foreign labor, who moved to Maui to find success, and changed it forever.<sup>49</sup>

In 1876, news arrived on Maui that the Reciprocity Treaty was signed, which allowed Hawaiian sugar to enter the United States duty-free.<sup>50</sup> On the same ship that brought this news was Claus Spreckels, also known as the "King of Sugar."<sup>51</sup> Spreckels added to an already flourishing sugar industry by establishing a plantation at Spreckelsville, Maui and incorporating Hawaiian Commercial and Sugar Company in 1882, ultimately creating the Island's largest and best equipped sugar company to date. Kahului resultantly became Maui's key port for sugar and in 1898, five years after the Hawaiian Monarchy was overthrown and Spreckels left the Islands, his company was sold to Alexander and Baldwin, but only after contributing to one of the largest factors for labor immigration on Maui.

In the last quarter of the 1800s, Chinese immigration was in its highest demand. Dr. William Hillebrand, authorized by the Hawaii Board of Immigration, took a trip to

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<sup>47</sup> Ibid, 12.

<sup>48</sup> Ibid, 12.

<sup>49</sup> Ibid, 13.

<sup>50</sup> Don J. Hibbard, *Buildings of Hawaii*, (USA: Society of Architectural Historians, 2011) 187.

<sup>51</sup> Ken and Nancy Wong Yee, *Chinese Pioneer Families of Maui, Molokai, and Lanai*, (Honolulu: Hawaii Chinese History Center, 2009), 13.

Hong Kong to procure Chinese laborers.<sup>52</sup> With the help of missionary William Lobescheld, the pair recruited 528 workers, including 96 women, and 10 children. This kicked off a flurry of immigration, and between 1863 and 1872 seventeen hundred more Chinese workers were brought to Hawaii for plantation labor. 14,000 more came between 1877 and 1882, and by 1884 Chinese counted for 22% of Hawaii's total population at 14,000.

By the end of the 19<sup>th</sup> century, most of the 37,000 Chinese in Hawaii left their jobs on the sugar plantations after fulfilling their contracts. Overall, the Chinese were treated with harsh working conditions and very low pay rates. Around this time anti-Chinese feelings began to arise from those who felt they created an unfair competition in the labor market. This led to the United State's Congress decision to implement the Chinese Exclusion Act of 1882 and just like that, the flow of Chinese immigration came to a halt.

In the years to follow, with Chinese immigration at a standstill, other poverty stricken lands were honing in on opportunities with Hawaii's sugar industry. Between 1878 and 1887, 12,000 Portuguese came to work in Hawaii.<sup>53</sup> They came already skilled and prepared for labor, and therefore demanded more pay and better working conditions from the start. For the sugar companies though, importing labor from Portugal proved too costly, and when many of the Portuguese left their jobs, recruiting officers looked to Japan.

The man in charge was Hawaii's consul general, Eugene Van Reed. In 1867 Japan and the Kingdom of Hawaii signed a Treaty of Friendship, in which Reed used as the basis of argument for recruiting Japanese for well-paid plantation jobs.<sup>54</sup> In 1868, 148 Japanese (140 men, 6 women, and 2 children) left Yokohama Harbor for a new life in Hawaii, and already by 1870, 40 of the *gannen mono*, or "first-year men" returned back to Japan.

What King Kamehameha III did for Chinese immigration, King David Kalakaua did for the Japanese. Tired of the American dominance in Hawaii's business, King Kalakaua visited Japan in 1881, hoping to form a relationship to gain leverage against the West. His plan was to establish a marriage between Prince Yamashina and Kalakaua's own niece, Princess Ka'iulani, and even though the proposal was declined,

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<sup>52</sup> Ibid, 16.

<sup>53</sup> Rita Goldman, *Every Grain of Rice*, (Virginia Beach, VA: The Donning Company, 2003), 15.

<sup>54</sup> Ibid, 15.

Kalakaua paved the way for a new Japanese work force. Four years later, on February 8, 1885, the *City of Tokio* docked in Honolulu with 943 Japanese (676 men, 159 women, and 108 children). They were composed of recruits from poverty-stricken prefectures, fed with the promise of quick success. The trip took 19 days from its departure in Yokohama, and just like the first Chinese to arrive in Hawaii, these early Japanese immigrants were motivated by the thought of returning to their homeland with the fortune they would make working as a government contracted laborer.

Known as *issei*, or first generation, these Japanese immigrants shared a lot with the Chinese that came before them. Hawaii was not the quick turnaround trip they initially expected, but it was the start of a brand new life. And while some did return home, many immigrants began to have a change of heart about their adopted Island home. Over time, the idea of turning back no longer seemed welcoming, and the opportunities for a better life in Hawaii became more promising, more profitable, and ultimately, a chance for unlimited opportunity. Through their hardships and turmoil, these people became the definition of hard work and dedication, the ones who fought for their wellbeing and put it all on the line. In that movement of bravery, motivated by the will to survive and provide for their families, manifested the first existence of Maui's Mom & Pop stores.

## THE ROLE OF MOM & POP STORES

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### ARCHITECTURE IN HAWAII

There are many factors that contribute to architecture in Hawaii, a style that does not necessarily define what is a Mom & Pop store specifically, but supports the aesthetic that it is associated with. Everything from its geographic location, religious influences, and tourism driven industry to the limitations caused by Island living all plays a part in shaping a unique architectural style in some way or another. Hawaii also has a one of a kind political history, shifting from a Monarchy, to a Kingdom, to a United States colony, and finally into American statehood, all playing its own role into developing an architecture all its own. Then you have the people, each one living through a plethora of cultures combined into a collective local lifestyle that cannot be found anywhere else on the planet. It is through these factors and more that emerged a specific architecture all its own, only found in Hawaii, and for the purpose of this project, contributing to what is the architecture of a Mom & Pop store.

Traced back to eastern Polynesia sometime during the 13<sup>th</sup> century, ancient Hawaiian culture utilized tools made from stone adzes and lashings made from olona throughout the majority of their architectural endeavors.<sup>55</sup> Using notches, tenons, and forked mortises, ancient Hawaiian buildings usually stood aboveground or on stone foundations, featured steep gabled roofs with extended rafters, and were framed with different types of hardwoods thatched by grass, leaves, or banana trunk fibers. In 1823 Charles Samuel Stewart wrote:

“Their houses are generally not more than eight to ten feet long, six or eight broad, and from four to six high: having one small hole for a door, which cannot be entered but by creeping, and is the only opening for the admission of light and air. They make little use of these dwellings, except to protect their food and clothing, and to sleep in during wet and cool weather; and most generally eat, sleep, and live in the open air, under the shade of kou, or breadfruit tree.”

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<sup>55</sup> Don J. Hibbard, *Buildings of Hawaii*, (USA: Society of Architectural Historians, 2011) 3.

These ancient Hawaiian buildings, composed entirely of locally gathered materials, are the earliest forms of architecture in Hawaii. And similar to architecture throughout the world, even at this stage in human existence, it was understood that the built environment provided more than just shelter. Architecture, as simple as wooden connections and handmade cordage, represented social status, spirituality, conditions of men and women, and the ali'i (kings) and maka'ainana (commoner). Until the arrival of Captain James Cook in 1778, this was Hawaii's sense of place, and this was the pretext for a regional architecture of the Islands.

Fast forward to post Western contact and everything changed in an instant. Architecture was affected indirectly through such diseases as cholera, smallpox, measles, and syphilis. With no developed immunity, the Hawaiian population plummeted at the onset of foreign disease, and between 1778 and 1890, the Hawaiian population decreased by at least 90%.<sup>56</sup> Beginning in the late 18<sup>th</sup> century, thatched houses were now equipped with hipped roofs, windows, taller doors, and porches, which are known as lanai in Hawaii. Unfortunately, this transition came fast and easy, and with no one around to start a movement to preserve Hawaiian building techniques, many traditions were sadly lost.

Between May of 1850 and June of 1851, 400 wood frame houses were built in Hawaii.<sup>57</sup> This was attributed to the California Gold Rush of 1849, which prompted the development of Pacific Northwest timber industry, and provided Hawaii with cheaper lumber. Also, with the presence of whaling in Hawaii between 1843 and 1867, the owners of numerous prefabricated wooden buildings throughout Hawaii now had the funding to transition to masonry.

Around the time of the Great Mahele, legislation permitted foreigners to purchase land already in their possession. This caused a building phenomenon, and between 1846 and 1847, \$170,000 went into the construction of 14 new stores and warehouses and 17 new homes. By 1870, Honolulu had a population of 15,000 people, and was characterized by a huge Western influence.

During the last 30 years of the 19<sup>th</sup> century, Hawaii developed an architecture influenced by the rest of the world. Slowly, Hawaii's built environment was becoming more diverse. Then, with the success of Hawaii's sugar industry, there was enough growth to sustain the importation of new building materials like concrete.

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<sup>56</sup> Ibid, 5.

<sup>57</sup> Ibid, 13-14.

Almost nothing has influenced Hawaii in so many ways than the production of sugar. In 1884, Hawaii had 80 sugar plantations and the success of agricultural production only advanced from there. In 1875, Hawaii produced 11,154 tons of cane sugar, which was less than 1% of the global output. By 1898, Hawaii produced a massive yield of 200,667 tons, which equaled 7% of the world's supply at that time. Between 1876 and 1900, Hawaii's population skyrocketed from under 54,000 to 154,000, with plantation laborers immigrating from as far as China, Portugal, Russia, Norway, and Japan. In 1898, with Hawaii's sugar already in high demand, 125,000 acres were dedicated to cane cultivation, and by 1909, that number exceeded to 200,000 acres, reaching its peak of 254,563 acres in 1933.

During the 1920s and 1930s, Hawaii developed a strong regional architecture of its own.<sup>58</sup> This was a time when Hawaii's environment, local materials, and multicultural traditions were all converging into the creation of a strong sense of place in the Islands. Although Hawaii's architecture was taking on influences from outside sources, the "lanai" style and "Hawaiian Roof" design became two of Hawaii's largest contributions to the global architectural vocabulary.<sup>59</sup> The lanai was created from Hawaii's traditional vernacular structures, referring to a covered, open-aired space. Most often built as an addition or extension, the lanai features open sides and is attached to the side of a house and supported by posts. As Hawaii absorbed foreign design techniques, the lanai took on many variations. It became a living space, a social setting, and ultimately served as a transition between the exterior and interior. It offers a space that is shaded from the tropical sun, open to Hawaii's unique trade winds, and produces a leisurely experience not found anywhere else in the world.

In 1926, Hawaii-raised C.W. "Pop" Dickey integrated the lanai aesthetic with a design coined as the Hawaiian Roof and created a regional architecture of his own. In a March 14, 1926 article from the *Honolulu Advertiser*, Dickey explained, "I believe that I have achieved a distinctive Hawaiian type of architecture. The cottages seem to fit the landscape. They are simply designed, gathering character from the roof."<sup>60</sup> The cottages in which he referred to were simple, made of wood, and featured screened lanai, lava-rock footings and columns, and double-pitched hipped roofs. And while this was the signature for Dickey's own architecture, it was a style that was known to derive

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<sup>58</sup> Ibid, 196.

<sup>59</sup> Ibid, 20.

<sup>60</sup> Ibid, 196.



from ancient Hawaiian thatched houses and caught on quickly throughout Hawaii's entire built environment. In the end, both the lanai and the Hawaiian Roof became the tangible form of Island hospitality, the reaction to a unique environment, and answer to the Hawaii's question of a cultural, dynamic aesthetic.

The economic, social, and political activity in Hawaii's past has undoubtedly had a profound effect on its physical appearance, and in many ways greatly influenced the aesthetic of Mom & Pop stores built during the time of early immigration. Plantation towns were formed, ethnic housing camps were developed, and barracks were filled with workers. Commercial developments in Hawaii's city setting were transformed into a variety of styles and changed through each new architectural movement. Yet, within the confines of the working plantation lifestyle, where many of Hawaii's Mom & Pop stores first emerged, single-walled housing, paneled with a board and batten exterior, maintained itself as the primary building aesthetic.

Architecture in Hawaii continues to transform itself. With technology changing the way humans communicate and share ideas, the world is becoming smaller and architecture is becoming more in tune to global trends. As important as that is for the perpetuation of knowledge and human growth, there has never been a moment in time when preserving the past has been so important. The beauty of Mom & Pop stores is that they have maintained their aesthetic through every era of design. Even through renovation, Mom and Pop stores present themselves as if frozen in history, unwilling and with no need to conform to the trends that dictate what is beautiful, practical, and successful as a form of architecture. The reality is that Mom & Pop stores, through their passion to survive amidst the most difficult working conditions, over multiple generations, and in an attempt to encompass all that is good in a community, are a form of architecture all their own.

## CASE STUDIES

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### INTRODUCTION

Maui's Mom & Pop stores represent something greater than themselves. As individuals they cater to specific neighborhoods, repeat customers, and a close-knit local demographic. Yet as a whole, these stores share a unique style and physical, social, and cultural characteristics that helps to define entire communities through their architectural aesthetic and customer service. In many ways they, as a whole, share an identity, operating miles apart and sometimes right next door, sharing stories, beliefs, and methods of retail through a lifestyle different from anything else.

Scattered throughout Maui, these dynamic portals to the past encompass much more than the act of buying and selling. Maui's Mom & Pop stores symbolize a history, a social mutualism between provider and consumer, and a certain sense of place that is cherished just as much by the customer as it is to the shopkeeper. To many, these stores are more than the everyday stop for basic necessities or a niche item; they are a social lifeline, a hangout, and an escape.

### SURVEY

This area of research looks at Mom & Pop stores from a side not often experienced, through the eyes of the owners. Everyone has their own opinion about what it takes to run a Mom & Pop store, what it means, how it affects its surrounding, and what it entails on a business level and a social endeavor. Even I have subjective feelings about what makes a Mom & Pop store truly a Mom & Pop store, but my mission was to set out and record the actual accounts of those currently running successful Mom & Pop operations around Maui. I wanted to gather the data from the source and assess the information individually and as a group, see how they balance the integrity of their store with the advancements of modernization, and understand how they themselves feel Mom & Pop stores contribute to the community they inhabit.

I chose seven of Maui's mom & Pop stores to advance my research and administer my survey. They are displayed in accordance to their location from what is considered "Downtown or Central, Maui," into the area known as "Upcountry, Maui," and

lastly all the way around Haleakala to the secluded town of Hana, Maui. The list includes:

1. Takamiya Market – Wailuku, Maui (Central, Maui)
2. Tasaka Guri Guri – Kahului, Maui (Central, Maui)
3. T. Komoda Bakery – Makawao, Maui (Upcountry, Maui)
4. Pukalani Superette – Pukalani, Maui (Upcountry, Maui)
5. Ching Store – Kula, Maui (Upcountry, Maui)
6. Henry Fong Store – Kula, Maui (Upcountry, Maui)
7. Hasegawa General Store – Hana, Maui

The selection of these seven stores in no way represents the entirety of Mom & Pop stores on Maui. This project is not intended to rank one store over the other or compare the quality of the chosen stores to others on Maui. These stores were asked to participate based on location, the ability to efficiently gather the needed information, and my own familiarity of what I have understood to be Mom & Pop. The survey is directed at gathering basic information about each store, understanding the qualities that make them unique, and stepping back to look at Mom & Pop stores as a whole. The following is a list of what was asked in the survey:

1. General information: name of store, location, date opened, hours of operation, original owner, current owner
2. What is your store best known for?
3. What do you know about the history of where your store is located? Is there anything special or possibly forgotten to the common public?
4. How did your store originate?
5. Where does most of your business come from? Tourists? Locals?
6. What does a “Mom & Pop” Store mean to you?
7. How do you think your surrounding community feels towards your store/What role does your store play within your community if any?
8. How do you personally value your store?
9. What does the legacy or “succession plan” of your store look like/Do you see it continuing?

10. What are some memorable moments you've experienced throughout running your store? Best and worst? Good and bad?
11. Did you have to change your way of business in any way to modernize with the time or surrounding neighborhood?
12. Do you feel like there's a different expectation from your customers walking into your store versus a large corporation like Walmart, Starbucks, or any mainstream business comparable to your own?
13. Is there a value to the aesthetic (i.e. old wooden floors, hanging bulbs, vintage promotional items, etc.) of your store? Customer service aside, do you find that customers appreciate the aesthetics of your store alone?
14. In what ways do Mom & Pop stores differ from large chains?

In order to get the information to see Mom & Pop stores from this perspective, I first needed the approval of the University of Hawaii Committee on Human Studies (UH CHS) because (1) I am dealing with human subjects, and (2) I am identifying them by their names and accounting for personal information, events, testimonies, etc. It was required that I submit the approval application, my survey, and a specialized consent for made solely for this project to the UH CHS. On March 6, 2012, my study was found to be exempt from the federal regulations pertaining to the protection of human research participants and I was approved to continue my case study research.

**University of Hawai'i**

**Doctorate of Architecture Project - Authorization to Use and Disclose Consent  
Form for Research Study**

**Study Title:** Mom and Pop Stores

**Principal Investigator (PI):** Kreig Kihara

**PI Address:** 61 Lopaka Place, Kula, HI, 96790

**PI Phone Number:** (808) 205 – 9876

**PI Email:** [kreig@hawaii.edu](mailto:kreig@hawaii.edu)

**D. Arch Committee Chair:** Joyce M. Noe, FAIA, Associate Prof. UHM SoA

**D. Arch Committee Members:** Maile Meyer & Dr. William Chapman

**Project Description:** My name is Kreig Kihara and I am a doctoral candidate at the University of Hawaii School of Architecture. I am currently researching mom and pop stores, a topic that's a huge part of my life, and of great importance to me as both a student and person in general. Small, family-owned and operated stores are as critical to Hawaii's value as its beaches and year around sun. This project's purpose is to identify that value and define the role of mom and pop stores in Hawaii's communities, how they differ both through architectural aesthetics and through customer service as compared to larger corporations, and to what extent customers and owners share with this unique sense of place.

The list of **questions provided** are asked of you (store owner or current manager) because your store is known to the public as what one would call a "mom and pop" store based either upon the store's historical background or presence within its community. If you choose to participate in this interview, via email or in person, I will organize your answers and allow you to review and edit anything you do not wish to release.

Over the next year and a half, the answers you provide will contribute to research ultimately used to raise awareness towards this special dynamic of Hawaii's past. The information gathered will be compiled with about six other stores on Maui, each of which I will interview individually.

**Benefits and Risks:** I believe there is little to no risk by you participating in this project. If at anytime you feel uncomfortable or stressed by answering any of the interview questions, we can skip the question, take a break, stop the interview, or give you the choice to withdraw from the project entirely. However, I do believe that there are marginal benefits to participating in my research project. I don't necessarily believe that these benefits will be directed towards you or any store specifically, but rather for mom and pop stores as a whole. I believe that at the very least, this research project will raise a positive awareness for these unique types of stores in Hawaii and provide a refreshing outlook for what mom and pop stand for.

**Confidentiality and Privacy:** I will keep all data from interviews in a secure location. Only my Doctorate Committee and I will have access to the data, although the University of Hawaii Committee on Human Studies does have the legal right to review research records.

If allowed by you, this consent form asks that the following information be used and/or released throughout this project in order to perform this study:

- Answers to specified questions

- Names of people in history, dates, current owners, store names, and personal testimonies
- Photographs of store aesthetic and consented people

**Voluntary Participation:** Participation in this research project is entirely voluntary. At any point during this project you can withdraw your permission. Also, this form allows you to withhold any information you do not wish to make public and can be done so by contacting the PI (Kreig Kihara) listed at the top of the form.

**Questions:** If you have any questions about this project, please contact me (Kreig Kihara) by phone or email at any time. If you have any questions about your rights as a research participant in this project, you can contact the University of Hawaii Committee on Human Studies (CHS) by phone at (808) 956 – 5007 or by email at [uhirb@hawaii.edu](mailto:uhirb@hawaii.edu).

Please keep the prior portion of this consent form for your records. If you agree to participate in this project, please checkmark the given choices, sign this consent form, and return it to Kreig Kihara.

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### **Authorization to Use and Release Your Names, Opinions, Testimonies, and Photos**

My signature below indicates that I agree to participate in the research project titled, *Mom and Pop Stores – Hawaii's Smart Growth*, and have read and understand the provided consent form. I understand that if at any time I have further questions or wish to no longer participate in this project, I can contact the Principal Investigator of this form.

I allow myself to be identified by name within the results I provide:

\_\_\_\_\_yes \_\_\_\_\_no

I allow my picture to be taken and used within the results I provide:

\_\_\_\_\_yes \_\_\_\_\_no

I allow pictures of my store to be used within the results:

\_\_\_\_\_yes \_\_\_\_\_no

\_\_\_\_\_  
Research Participants Name (Print)

\_\_\_\_\_  
Research Participants Signature (Sign)

\_\_\_\_\_  
Date



UNIVERSITY  
of HAWAII  
MĀNOA

Office of Research Compliance  
Human Studies Program

March 6, 2012

TO: Kreig Kihara  
Principal Investigator  
Architecture

FROM: Nancy R. King  
Director

Re: CHS #19986- "Mom and Pop Stores - Hawaii's Smart Growth"

This letter is your record of the Human Studies Program approval of this study as exempt.

On March 6, 2012, the University of Hawai'i (UH) Human Studies Program approved this study as exempt from federal regulations pertaining to the protection of human research participants. The authority for the exemption applicable to your study is documented in the Code of Federal Regulations at 45 CFR 46 (2).

Exempt studies are subject to the ethical principles articulated in The Belmont Report, found at <http://www.hawaii.edu/irb/html/manual/appendices/A/belmont.html>

Exempt studies do not require regular continuing review by the Human Studies Program. However, if you propose to modify your study, you must receive approval from the Human Studies Program prior to implementing any changes. You can submit your proposed changes via email at [uhirb@hawaii.edu](mailto:uhirb@hawaii.edu). (The subject line should read: Exempt Study Modification.) The Human Studies Program may review the exempt status at that time and request an application for approval as non-exempt research.

In order to protect the confidentiality of research participants, we encourage you to destroy private information which can be linked to the identities of individuals as soon as it is reasonable to do so. Signed consent forms, as applicable to your study, should be maintained for at least the duration of your project.

This approval does not expire. However, please notify the Human Studies Program when your study is complete. Upon notification, we will close our files pertaining to your study.

If you have any questions relating to the protection of human research participants, please contact the Human Studies Program at 956-5007 or [uhirb@hawaii.edu](mailto:uhirb@hawaii.edu). We wish you success in carrying out your research project.

1960 East-West Road  
Biomedical Sciences Building 8104  
Honolulu, Hawaii 96822  
Telephone: (808) 956-5007  
Fax: (808) 956-8683

An Equal Opportunity/Affirmative Action Institution

The case studies are separated by location, beginning in Central Maui with Takamiya Market in Wailuku and Tasaka Guri Guri in Kahului. From there, we travel to Upcountry up Haleakala Highway to T. Komoda Bakery in Makawao Town, then to Pukalani Superette in Pukalani. Climbing even higher up Haleakala, we will look at Ching Store and Henry Fong Store, located at the furthest edge of Kula in a small town known as Keokea. Lastly, after passing Ulupalakua, Kaupo, and Kipahulu on the extremely long trek to Hana, we will end the case study research with Hasegawa General Store.

#### CENTRAL MAUI (WAILUKU & KAHULUI)

Even before Western contact, Wailuku served as an important center for Hawaiian royalty. Then, Wailuku's population in the 1860s was only at about 4,000 people, but by the turn of the century that number doubled in size.<sup>61</sup> This was attributed to protestant missionaries establishing themselves within the Downtown area in 1832, a local and prosperous sugar industry, and the development of Kahului harbor in the 1880s. Wailuku and Kahului soon earned their place as Maui's economic and political center, surpassing Lahaina as Maui's main town. In 1905, Wailuku was deemed the seat of government for the County of Maui, which is still in place today.

Up until the 1950s and 1960s, Wailuku and Kahului were known strictly for their political and economic influence. Things changed once Alexander and Baldwin developed residential neighborhoods and shopping centers in Kahului, along with the closing of the Wailuku Sugar mill in 1978.<sup>62</sup> Today, Wailuku and Kahului are recognized for their density of residential, commercial, and industrial buildings set in a hot and dry landscape. Yet, the appeal to these towns is on the rise, with successful revitalization projects like Wailuku's Main Street program helping to restore community and cultural enthusiasm through socio-economic festivity.

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<sup>61</sup> Ibid, 189.

<sup>62</sup> Ibid, 189.



## **CASE STUDY 1: TAKAMIYA MARKET**

**Name of Store:** Takamiya Market

**Location:** Happy Valley, Wailuku, Maui

**Date Opened:** 1945

**Hours of Operation:** 7am – 6pm daily

**Original Owner:** Jisso Takamiya (David Takamiya's Grandfather)

**Current Owner:** David Takamiya, Michael Hondo, Lance Takamiya

**Interviewee:** Lance Takamiya

**Phone:**

**Email:**

**What is your store best known for?**

“Bentos, marinated meats, and poke”

**What do you know about the history of where your store is located? Is there anything special or possibly forgotten to the common public?**

“Takamiya Market has always been in the same location, 359 Market St.”

**How did your store originate?**

“My Grandfather bought an existing market and his family started running the market.”

**Where does most of your business come from? Tourists? Locals?**

“98% local people”

**What does a “Mom & Pop” Store mean to you?**

“Well, my Grandfather bought the business. My uncles and aunties worked here as well as my Dad. Other non-related workers were called aunty and uncle too. Now

(today), the third generation is running and owning the business, Lance, David, and Michael.”

**How do you think your surrounding community feels towards your store/What role does your store play within your community if any?**

”We are part of Wailuku and Happy Valley, serving the community with food and convenience goods. We also give back to the community in donation and food aid.”

**How do you personally value your store?**

”I been here for 15 years and will be here 20 years more. David and Michael started as kids and both are still working here full time today (both are in their 50s).”

**What does the legacy or “succession plan” of your store look like/Do you see it continuing?**

”We bought the hardware store across the street, maybe someday we can move there. The place is bigger. Only problem is parking In Happy Valley.”

**What are some memorable moments you’ve experienced throughout running your store? Best and worst? Good and bad?**

”Good times: Last construction boom till 2008. Bad times: Economy after 2008 and road construction (one year project in 2010).”

**Did you have to change your way of business in any way to modernize with the times or surrounding neighborhood?**

”We are always looking for ways to bring in more customers - new and keep existing ones coming.”

**Do you feel like there's a different expectation from your customers walking into your store versus a large corporation like Walmart, Starbucks, or any mainstream business comparable to your own?**

"There's always room for competition. Not everybody likes big box stores and not everybody likes Mom & Pops, but we have our niche."

**Is there a value to the aesthetic (i.e. old wooden floors, hanging bulbs, vintage promotional items, etc.) of your store? Customer service aside, do you find that customers appreciate the aesthetics of your store alone?**

"I try to keep updating in computer equipment, refrigeration display, but because of our location and building limitation, we can only do so much."

**In what ways do "Mom & Pop" Stores differ from large chains?**

"Chain means more than one and in different states. For us a Mom & Pop is one store taking care our community."

## **CASE STUDY 2: TASAKA GURI GURI**

**Name of Store:** Tasaka Guri Guri

**Location:** Maui Mall, 70 E. Kaahumanu Ave, Kahului, 96732

**Date Opened:** early 1900s

**Hours of Operation:** Monday – Thursday & Saturday: 9am – 6pm; Friday: 9am – 8pm, Sunday: 10am – 4pm

**Original Owner:** Gunj Tasaka

**Current Owner:** Cindy Tasaka Ing & Gail Saito

**Interviewee:** Cindy Tasaka Ing & Gail Saito

**Phone:** 871 - 4513

**Email:**

### **What is your store best known for?**

"Our store is best known for our Guri Guri sherbet. It is made locally at our shop everyday, our own recipe, invented by our great grandfather. Guri Guri is made only here and sold only here at our store in the Maui Mall; a family tradition. "Guri Guri" has been patented as a name since 1916."

### **What do you know about the history of where your store is located? Is there anything special or possible forgotten to the common public?**

"The store is currently located at the Maui Mall Shopping Center. We moved to the Maui Mall Shopping Center about 39 years ago. Before that we were at the Kahului Shopping Center for about 35 years. Prior to Kahului Shopping Center we were located by the railroad in Kahului town, close to the old Kahului Theater. When the store originated it was located in a row of stores and not a shopping center."

### **How did your store originate?**

"The store was originated by my great grandfather Jokichi Tasaka in the early 1900s. It was first a business that sold Japanese confectionary items like sembei, mochi, and yokan."

**Where does most of your business come from? Tourists? Locals?**

"Most of our business comes from our locals, people who are shopping at the mall. Locals, who some we see on a daily basis. The children are our best customers; they bring their families in. Also, there are those families who have moved but come back to visit."

**What does a "Mom & Pop" Store mean to you?**

"Mom & Pop store means a family run business that is kept running through the ages because of its reputation. My family, before me, had to work very long and hard hours to keep the business alive. I am very lucky to have this business."

**How do you think your surrounding community feels towards your store/What role does your store play within your community if any?**

"Our community is a fairly small one, where everyone knows everyone. We are always recognized even when we are not working. Our store is an important part of this community. This community has given us all the popularity and shared our success. We do well because our community helps us to succeed by patronizing the store. We have very loyal customers."

**How do you personally value your store?**

"Our store has made our family what we are today. I am very proud to be a part of the Guri Guri business, proud to share our wonderful treat with everyone. We all work very hard and we enjoy doing it. We also feel great when people thank us for being here and tell us never to close."

**What does the legacy or "succession plan" of your store look like/Do you see it continuing?**

"Since the very beginning, my family wanted to keep our business only in the family. We have done this in management and employees. I hope that our children will eventually take over and run the business. I don't think we will ever see the business close."

**What are some memorable moments you've experienced throughout running your store? Best and worst? Good and bad?**

"My sister and I have only been in charge for maybe two to three years. I remember my dad, uncle, and grandma working seven days a week (having no time off). The business becomes your second home. As children, we grew up at the store."

**Did you have to change your way of business in any way to modernize with the times or surrounding neighborhood?**

"We have not changed our way of business. We still do things the same. We only take cash, no debit or credit cards."

**Do you feel like there's a different expectation from your customers walking into your store versus a large corporation like Walmart, Starbucks, or any mainstream business comparable to your own?**

"I think that when people walk into our store they know who they are going to see. We have only four employees and we each work five days a week. I think people feel comfortable because of familiarity. A lot of customers come in so often we know what they will order. I think people frequent Mom & Pop stores because of feeling comfortable and at ease. It's like walking into a friend's home. Of course, the Guri Guri is what they come for and we sell it only here."

**Is there a value to the aesthetic (i.e. old wooden floors, hanging bulbs, vintage promotional items, etc.) of your store? Customer service aside, do you find that customers appreciate the aesthetics of your store alone?**

"Everything remained relatively the same. It's hard to even have control over the aesthetics because we have to follow the mall regulations. As for enclosing the store, that was for the air conditioning, and that was for us because it got really hot."

**In what ways do "Mom & Pop" Stores differ from large chains?**

"Mom & Pop stores are owned and run by local families, families who have lived and grown up with the community. Owners and workers are part of the community, whereas large chains have come into the community from the outside. Mom & Pops also have a specialty. This is the only place you can get these items."

## UPCOUNTRY MAUI (MAKAWAO, PUKALANI, & KULA)

Upcountry Maui encompasses the areas from Makawao, Pukalani, and Kula. This broad stretch of land is composed of vast pastures, dense forests, and sloping farmlands. Even in elevation, Upcountry Maui includes everything on the western slopes of Haleakala from about 1,500 feet in elevation to the cloud line up the crater, providing a landscape full of rolling hills and hidden streams.<sup>63</sup>

Historically, Upcountry Maui was where Hawaiian's once raised sweet potatoes. Rich with fertile land from lava rock and volcanic ash, Upcountry has always been known as an agricultural district. During the 1840s, Chinese farmers began to inhabit Kula at about 3,000 feet above sea level, where they planted Irish potatoes and shipped their crops to California to capitalize on the growing economy of the 1849 gold rush. In 1847, 20,000 barrels of potatoes were harvested, and soon after Kula was nicknamed "Nu Kaleponi," meaning "New California" due to the similarities between the gold rush and the flourishing potato industry.

During the late 19<sup>th</sup> century, after the demand for Kula potatoes ended, ranching rose to great importance. Huge establishments, like Ulupalakua Ranch, Haleakala Ranch, and the Kaonoulu Ranch still remain as a major presence of this success in Upcountry.<sup>64</sup> The ranching industry also plays an influential role in the perception of Upcountry Maui, where "paniolos," or "Hawaiian cowboys," are part of a very prevalent Maui culture. Ranching has also played a role in land use within Upcountry, where there is a need for open space and pasture land. For this reason, Upcountry is known to be much more rural and sparse in comparison to the density of Downtown and Central Maui.

The beauty of the landscape and the overall Upcountry environment has proven itself to be appealing though, and throughout the beginning of the 1970s and well into the 1990s and today, much of Upcountry's valued open space has been transformed into housing and commercial projects. Yet, even then it is nowhere near the density of Wailuku or Kahului.

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<sup>63</sup> Diane Mei Lin Mark, *The Chinese in Kula*, (Honolulu: Hawaii Chinese History Center, 1975), 1.

<sup>64</sup> Don J. Hibbard, *Buildings of Hawaii*, (USA: Society of Architectural Historians, 2011) 217.



### **CASE STUDY 3: T. KOMODA BAKERY**

**Name of Store:** T. Komoda Bakery

**Location:** Makawao Town, Maui, Hawaii

**Date Opened:** 1916

**Hours of Operation:**

**Original Owner:** Takezo Komoda (Father in law)

**Current Owner:** Calvin Shibuya

**Interviewee:** Calvin Shibuya

**Phone:**

**Email:**

#### **What is your store best known for?**

"Well, when we first opened up, it was more of a general store. It carried all kinds of items, from horseshoes, canned goods, to clothing, shoes, and materials. Everything. It was a dry goods store, and it was a small restaurant. Later in the 1950s, one of the sons Ikuo Komoda (Briani's Grandfather), after a stint in the army, went to baking school in Minnesota. He then expanded on the restaurant side, doing more baking. At that time, the only baking they did was bread, and doughnuts from the same bread. They didn't have any variety of goods. The cream puff later became the signature of the bakery. The cream puff is what people know the bakery for. But recently, I'd say since the mid 90s, the stick doughnut became very popular, which overtook the popularity of the creampuff, but people still refer to the creampuff as the icon of this bakery."

#### **How did your store originate?**

"Takezo Komoda who gave it to oldest son Takeo (Calvin Shibuya's father in law) in the 1940s.

In the 90s, when I returned to help in the bakery, I was a pilot in the air force. After my retirement I decided to come back here to the bakery because everyone was getting to their retirement age, and they were considering closing the business. So I said no, you can't close the business, and so I volunteered to come here and help out.

The area we're sitting in right now was full of these showcases, wall-to-wall showcases, and display tables etc, etc. The baking goods were sold out of one showcase; there was only one counter that sold baked goods. They used to have a bunch of customers, and they would serve all of those customers right from that counter. The customer would come in, a clerk would go out, and help that customer, and then go back to the counter and help them to check out. I changed all of that and decided to make an area just for the bakery to make it more efficient and friendly. The way it's set up now is a lot better than how it was before. And then I cleared this area and said let's have this area so people can sit down, have their coffee, and eat their doughnuts. It's worked out, and people like to come, a lot of tourists especially."

**Where does most of your business come from? Tourists? Locals?**

"Originally the customers were local. We have a very loyal customer base, and we still do. In the past years, in the past 5-6 years, the economy's been very poor, so both the local and tourist support has been at a decrease at least 15-20%. But, in the last year or so, the tourist industry, although the local economy is still low, the tourist have come and supported us a lot more.

Tourist know about us from our reputation, word of mouth, and plus we're in the guidebooks that tourists utilize. I think most of the guides recommend coming here, and they just put it in. We never advertised it. Our advertising expense is very low, and it's mostly word of mouth. "

**What does a "Mom & Pop" Store mean to you?**

"Mom and pop store is, in the traditional sense, is a business by family, and a family is quartered or resides in the same business space where they do their business. That is basically true for this business. We have a residence in the back. But I live about five minutes away from here, and Mrs. Komoda (the wife of Takeo Komoda 90 years old) lives here."

**How do you think your surrounding community feels towards your store/What role does your store play within your community if any?**

"They express it with a passion that shows that this is the main attraction for this town. Whenever we have rumors about us closing, they'll come and tell us, "Don't you guys dare close." They want us to stay in existence, because they've got so many memories of this place. A lot of the old folks or people that have moved away that come back to Maui from the mainland will come back and visit and tell us what they used to do, things that they bought, and sit on the steps out there and eat their candies or whatever. This qualifies as a historic site. This business here is very well known.

Oh, I think it attracts a lot of people. In a shopping center you have your main store. It not only brings the customers here, but they also visit the other businesses as well. I think when we close for our semi annual vacations for three weeks, I'm pretty sure the other businesses notice."

**How do you personally value your store? Is it different from the way the community views it?**

"No, I try to maintain the ambiance and the customer service that we're noted for, and I stress to my workers that the customers come first. You have to treat them like they're a part of your family. About 50% of the workers are family. At one time it was 100% family, but now its half that."

**What does the legacy or "succession plan" of your store look like/Do you see it continuing?**

"I'm still waiting for somebody to raise their hand. Right now I don't have anybody and I don't have a strategic plan as for our chief baker for example, when he decides to finally call it quits. I've talked to his wife as far as continuing the business, because all of the recipes belong to him. If we do stay in business and continue to be successful, I said that a percentage of what we make will go to their family, as long as we stay in business."

**What are some memorable moments you've experienced throughout running your store? Best and worst? Good and bad?**

"Most of my experience here has been a very amicable one. Everything's been good. We all talk about different products, new products. Every time we come back from vacation we try to make a new product or evolve a new product. The working environment is what I love about here, it's family oriented, and that includes the outsiders also. So whenever I hire a person, I have to remind them that they are part of a family. If they don't fit in, they're released."

**Did you have to change your way of business in any way to modernize with the times or surrounding neighborhood?**

"The baking area basically stayed the same. We're very non-automated. All of our products are basically made by hand and the only mechanical assistance we get are the mixers, and of course the oven. Most of the products are made from scratch and with our hands, even hamburgers and hot dogs. We also started selling hot dogs using our hot dog buns. But we're a full-scale bakery. I've never counted how many products we have, but the only thing that we've stopped doing are the wedding cakes. That was discontinued."

**Is there a value to the aesthetic (i.e. old wooden floors, hanging bulbs, vintage promotional items, etc.) of your store? Customer service aside, do you find that customers appreciate the aesthetics of your store alone?**

"I don't know how we got the architecture of this building. The façade is, I guess, typical of a cowboy town. I think that's what they were probably trying to design because the exterior here is what you'd see in a country town.

It's an antiquated building. The patina on the walls and the paint and so forth is an attraction to the tourists. The local folks take it for granted. But the tourists, when they come in, they notice the antiquity of the building. I've even discussed with some of them that I need to paint it and such, but they always say, "No, don't paint it, leave it as is and don't change it."

Tourists will come in and just walk around and look around. They'll look at the internal structure.

Back in 1916 it was basically a small restaurant serving saimin and sandwiches and bread. In the 50s is when we really expanded to our baking. I wish I had documented the interior of the store. I don't think there are any photos of the interior of this building from when they first started."

**In what ways do "Mom & Pop" Stores differ from large chains?**

"It's still a mom and pop store, I guess the only surviving mom and pop store here in Makawao. We have a residence still here in the back. The family members go there and have their lunch and breaks and so on, and Mrs. Komoda still resides there. We operate like a mom and pop.

The bottom line is important but the work environment, and treating your employees like family is just as important. Prior to my coming here, family members had special treatment, and when I came here I said that was wrong, everybody should be treated equal. They get the same benefits as family members do and treated no differently for personal appointments and needs."

#### **CASE STUDY 4: PUKALANI SUPERETTE**

**Name of Store:** Pukalani Superette

**Location:** 15 Makawao Ave., Pukalani, Maui, Hawaii

**Date Opened:** 1926

**Hours of Operation:** Monday – Saturday: 5:30am – 9:00pm, Sunday: 6:30am – 8:00pm

**Original Owner:** Akira & Komie Tanizaki

**Current Owner:** Myles & Aric Nakashima (Grandsons)

**Interviewee:** Aric Nakashima

**Phone:** (808) 385-1652, (808) 572 - 7616

**Email:** pukalanisup@hawaiiantel.net

#### **What is your store best known for?**

"Great staff, fresh clean produce, especially local produce, great home cooked food, both hot and cold, tako poke, chili chicken. It's a store where your grandparents shopped. You have a concern and we will help you."

#### **What do you know about the history of where your store is located? Is there anything special or possible forgotten to the common public?**

"At the time the land was purchased I believe it was all agricultural lands, pasture, and hog farms. It was probably to feed the surrounding pineapple and sugar employee villages. Plantation camps for pineapple and sugar, ranchers, farms, and dairy farms were all part of the landscape during the 1920s Upcountry, Maui. One of my wish projects was to collect and display aerial photos of the landscape that surrounded our store during that era, something for the next generation."

#### **How did your store originate?**

"As I was told by my parents, Moriaki and Sumiko (Tanizaki) Nakashima, my Grandpa and Grandma Tanizaki originally ran a small market in Wailuku. A family friend, Mr. Masusako of Makawao owned the corner parcel located at Haleakala Highway and Makawao Avenue. One day, a fire started in Wailuku and burned a section

of the town. The Tanizaki Store was one of many businesses that burned down that day. Grandpa Tanizaki contacted Mr. Masusako and purchased the land. A wooden building was constructed (single story) with a stone front and living area in the back, much like Fong Store in Keokea. A photograph dated in 1926 was taken of the Tanizaki family standing on the front lanai of the Tanizaki Store. They lived in the back and that was their house, their store, and everything. Then later they built the house behind. That's where my mother grew up. And then we made a post office because my mother's brother, Shigeo was the Pukalani postmaster, so that was incorporated into the store building. The post office, and store, and then the bank came later on. Everything. That's how it was.

There's a picture of my grandparents, holding hands with my mom, Shigeo, the older brother, and he's tall, and my Grandmother was holding my Uncle Tom in her arms. It even shows "Crown Gasoline" on the tank with the hose, with the rag inside. Gravity feed. Yeah, if you look at that old picture, that was the first store. Second images after that would be like Fong and Ching store. A store, a small lanai for customers to step up to, and a lot of them were like a meeting place. All the farmers would come, like in China Town, and they would go back and fourth and probably just walk to and from home."

### **Where does most of your business come from? Tourists? Locals?**

"Local residents. Pukalani is basically a residential community. The surrounding communities are agriculture based. During the 1960s through the 1980s we all grew because of development. Population in the Upcountry area was increased. Development was, in my opinion, driven by tourism. The need for more hotel rooms, more restaurants, a bigger airport, better infrastructure, need for zoning changes and building permits, more construction workers, and more housing for the influx of people moving to Maui. Upcountry became a housing Mecca as subdivisions sprouted up where there used to be pineapples, pastures, and kiawe trees.

We don't depend on tourists, that's one thing. We have a local clientele, and that's how we play it. But even the local clientele has changed, so we have to change our products. We now sell a lot of bread. We still sell rice, but we sell a lot of bread. Before, bread was secondary, and rice was number one, but now bread is just as important so you got to sell that. So the appeal for us is that when they walk into the

door, so you have to think if this is their first time walking in that door, why would they come back? Is it because the woody and old time feel? Because we got a good product? Because the food attracts people to come back again? So we take that all into consideration, and customer service too.”

**What does a “Mom & Pop” Store mean to you?**

”A small store or business operated by a couple.”

**How do you think your surrounding community feels towards your store/What role does your store play within your community if any?**

”I believe our patrons and the Upcountry community consider our business as a landmark, a business that is fair and can be trusted, and that an enduring kind of local integrity exists here. Therefore a resident can feel welcomed and feel that they are not being judged. In other words, a lady could walk in the front door and probably be greeted even if she were wearing an old t-shirt and curlers in her hair.

Up until the mid 1970s the Post Office was still in operation. I remember peak sales used to be in the later afternoon (after work) and especially on Sundays about 9:00am – 12:00pm (after church). During these times you could hear the voices of everyone talking to their relatives, neighbors, coworkers, and friends all at once and you could also hear people opening and closing their mailboxes that was connected to the store. It was a meeting place.

I see Pukalani Superette as a meeting place everyday. If you came early in the morning, you would see what are the reasons people come here. Foodland has the same effect too. People meet out there and you see them talking outside. But it would be interesting to see how many old people come versus how many young people. In the 1980s, you’d see people in their 70’s in the store every morning. So it’s all shifting, so later on, in about 10 years, I’m going to be the one walking to work everyday, talking to everybody else.”

**How do you personally value your store?**



"The thing is, for us, community participation is what we do. You're not going to forget the Kekaulike football team, you're not going to forget, now, Kamehameha school football team. A lot of local parents support the school and that's our customers. We always help the schools, churches, and organizations. We're not going to turn our back on them. All the paniolos and ranchers shop over here, the Decoits, the Abreus, the Duarts, the Deponts, not to mention the Japanese community, and the Chinese. We just want to carry the basics. You have to consider everybody. You have to be sensitive to what your customers like. If your customers want spam, I'll carry spam, and if they want mayonnaise, I'll carry mayonnaise. And maybe they like Jasmine rice, you bring in Jasmine rice. We don't want to lose any customers. That's the business part, and yeah, you got a niche, but why do you have that niche, because you have a loyal customer base. That's basically our whole story there, why? Because the customers now were kids coming in with their parents, and they were coming in with their parents. The other stores, they'll take whoever comes in "I don't know your name, but I want you to shop here." Pukalani Superette is part of a priceless, endangered species."

**What does the legacy or "succession plan" of your store look like/Do you see it continuing?**

"Right now it goes to my kids, Megan and Jayson. Jayson expressed interest a little bit and it's the same for my brother."

**What are some memorable moments you've experienced throughout running your store? Best and worst? Good and bad?**

"A customer once knitted vests for our staff (about 20).

Another customer for years would bring malasadas for a holiday.

A bad one – "crash and take" break-ins – criminals would crash the glass in the front entrance door and take beer and leave in minutes at 3:00am. Now we have metal gates.

Another bad one – "drive by BB gun shooting" – criminals would shoot BBs at the plate glass picture windows from the street causing a mess at 2:00am. We replaced all the plate glass with ¼" thick TUFF ACT Plastic (will stop 9mm bullet).

Mistake: I once opened the front door to sell milk and eggs to “one” customer, while I got change, two more customers saw the first customer and entered the store (we were closed for a holiday, and I was at the store for inspection). I allowed them to shop, and as they finished and walked out they let five more customers into the store. In 15 minutes there were 20 customers in the store. I called for help, and it took us 3 hours to close the store.”

**Did you have to change your way of business in any way to modernize with the times or surrounding neighborhood?**

”Customer charge accounts got to be a nightmare. It was a practice we continued from the 1920s. We stopped it about 1985.

Check cashing stopped in 2004 because of too many bounced checks and forgeries.

1980s: Developed hot foods and bentos, cold drinks, and upgraded equipment and chill freezers

1990s: Further development of kitchen foods, added walk-in chills and freezers, added parking lot and scanners

2003: paved parking lot, enlarged kitchen, renovated

There are benchmarks, we want to increase the turnaround time for each customer, how many sales depends on how fast you can process the customers, and that’s why we went into scanning. We’re hoping for a better hold on the movement on items.

In the old days, one or two people were in charge of putting stuff out, and at the same time, they were cashiers, and at the same time they were packing vegetables. They could tell you all the information on products because it was all in their heads, and they could tell you. Nowadays, you have thousands of products, you might know the information on, say, how much Clorox is moved each day, but what about the rest? Now we want to see it on computer, and per department so we can break it down. So, scanning we thought was the best way, to pull out the information.

Another thing about the architecture part, in this store you can see that there are so many additions to the original footprint. You have about 5 or 6 additions. At one point I made a proposal to my uncles, because that house and that house, and that

service station, and I have another uncle who has a parcel in the back, which we used to use as a parking lot. I paved the entrance from the highway. If we all get together, we can all clear out, and we can make it a shopping mall. We can have parking in the middle, and uncle would get his service station. We would shift the store to one corner in the back, people would drive in, and we can get rent from other stores in the mall. It would be so unreal. You would have a clothing store, hairdressers, and all sorts of things so that you wouldn't need to go downtown.

Progress is good in a way, and sometimes it's not so good. But I was thinking about expansion, where we would build a second story. A lot of it would be offices, but there would also be a place where we could put the freight, with a lift into the second story.

When the general manager came around he changed around everything. And we're due for another renovation soon as well. So we're going to change where we package our food, things like that, but our square footage stays the same. Maybe you can separate it from time period, separating it by how it was when it was residential and business, then just business and just residential. Also, what kind of laws are there for upcountry. Upcountry Town Ordinance. That's very important nowadays. You cannot bring one Wailea storefront over here, it's against code. So over here you'll see totan, and a billboard, certain lighting. Maybe talk to Robert Tanaka, engineering."

**Do you feel like there's a different expectation from your customers walking into your store versus a large corporation like Walmart, Starbucks, or any mainstream business comparable to your own?**

"Yes, casualness, a local style, the customers expect this. It's the feeling you get when you go to a Japanese restaurant, the staff shouts "Irrashaimase" (meaning welcome, come inside). We have been successful in figuring out our niche marketing and developing loyal customers. It's like the customer expects and gets a welcome from an older friend when they enter someone's home.

In mom and pop situations, customer service can make you or break you. I make that known to my employees everyday. The first time they come in and sign that application for their interview, if we decide to hire them, we lay down the law. The customer is always right, and your job is dependent on the customers.

I've been running it for 30 something years now. With these large chain stores, they could be out there all day in the front of the store, and I still don't know if he would recognize people. People may shop there for 10 years, but they don't know the owner. That's the way it is, mom and pops."

**Is there a value to the aesthetic (i.e. old wooden floors, hanging bulbs, vintage promotional items, etc.) of your store? Customer service aside, do you find that customers appreciate the aesthetics of your store alone?**

"The cedar walls installed in the 90s give a more "homey" feel. The windows in the front lets the customer know there is activity going on. Calendars passed out during Christmas and New Years reinforce customer loyalty. I believe customers really do appreciate the wood walls and wood laminate floor because maybe these features evoke that warm and homey feel.

Before the walls, and behind these wall, you see wood. I used to go to different stores, and I used to like the wood feeling. So, back in the 1980's we cedared the whole thing. We chose cedar for fewer termites. So now, at 20 years already, people get that cedar feel, that wood feel. It's very country. So, even our store jingle has a sort of Western theme. So the guys who made the jingle, they decided to go with a Western feel, and you know, it's paniolo country. In the time of the music, that same song, "Paniolo Country" was big at the time. That feel of Hawaii was there. When I used to walk through Makawao town, everything was wood, that wood style, so I went back to that."

**In what ways do "Mom & Pop" Stores differ from large chains?**

"The location has a niche. That's why Fong Store is there and why Pukalani Superette is still here. Whether this would work in Kahului, possible, but we have a niche, so if we were going to relocate somewhere else you have to look at what that area is like. The things that we sell are a niche.

Nowadays I believe we are called or categorized as "independent" retail grocers. We are small businesses and we attract a certain kind of clientele. I believe our clientele, our piece of the pie, are attracted to a smaller operation, great and simple inventory, good quality, fresh quality produce, lower everyday pricing, fast in and out

shopping, all in a homey, more warm, more personal place. Welcome, e komo mai, to Pukalani Superette, come inside.”

## **CASE STUDY 5: CHING STORE**

**Name of Store:** Ching Store

**Location:** 9212 Kula Hwy., Kula, HI, 96790

**Date Opened:** 1939

**Hours of Operation:** 7am – 6pm daily

**Original Owner:** Kim Seu Ching (Harley Ching's Father)

**Current Owner:** Florence Ching (wife of Harley Ching)

**Interviewee:** Florence Ching

**Phone:** 878 - 1556

**Email:**

**What is your store best known for?**

"Gas"

**What do you know about the history of where your store is located? Is there anything special or possibly forgotten to the common public?**

"Groceries were placed in paper bags or wrapped in paper secured with string. Nothing was prepackaged and goods were bought in bulk. Rice and animal feed weighed 100 pounds."

**How did your store originate?**

"Kim Seu Ching, Harley's Father, operated two other stores before the present. "

**Where does most of your business come from? Tourists? Locals?**

"Both tourists and locals. "

**What does a "Mom & Pop" Store mean to you?**

"Family operated business, not hired help. Business is my income."

**How do you think your surrounding community feels towards your store/What role does your store play within your community if any?**

"Our store serves the community in many ways, it's a post office for some, a bank, communication, and information center"

**How do you personally value your store?**

"I value my store highly. My customers are highly valued."

**What does the legacy or "succession plan" of your store look like/Do you see it continuing?**

"Surely, if my son and daughter feel interested in continuing this business."

**What are some memorable moments you've experienced throughout running your store? Best and worst? Good and bad?**

"I get to meet celebrities and important people. Things are bad when things are not working well."

**Did you have to change your way of business in any way to modernize with the times or surrounding neighborhood?**

"Not really, other than people purchase gas with credit cards"

**Do you feel like there's a different expectation from your customers walking into your store versus a large corporation like Walmart, Starbucks, or any mainstream business comparable to your own?**

"Yes."

**Is there a value to the aesthetic (i.e. old wooden floors, hanging bulbs, vintage promotional items, etc.) of your store? Customer service aside, do you find that customers appreciate the aesthetics of your store alone?**

"Yes, I think so."

**In what ways do "Mom & Pop" Stores differ from large chains?**

"Mom & Pops differ from large chains because you get to know more of everyone. It's like a family, you call them by name and talk story."



## **CASE STUDY 6: HENRY FONG STORE**

**Name of Store:** Henry Fong Store

**Location:** Keokea, Kula, Maui

**Date Opened:** 1920

**Hours of Operation:** Monday – Saturday: 7:30am – 5:30pm, Sunday: 7:30am – 3:00pm

**Original Owner:** Henry Chin Seong Fong

**Current Owner:** Kevin Kihara and wife Francene Fong Kihara

**Interviewee:** Kevin Kihara

**Phone:** 878 - 1525

**Email:**

**What is your store best known for?**

"Hot dogs with hot pepper relish"

**What do you know about the history of where your store is located? Is there anything special or possible forgotten to the common public?**

"When Henry Fong found out that the Territory of Hawaii was going to build a hospital in Keokea he decided that it would be better for business if he would move his store from its current location in "Chinatown" so called because of the many Chinese families that lived in town near the property of the Kwok Hing Society (the local social meeting place for community Chinese members) to its current location along Haleakala Road (later known as Kula Highway) where traffic would have to pass going and coming from the hospital. So he exchanged property that he had along the hospital property with land that the government had along the highway and opened this store in 1933.

Having this prime location along the main highway of Kula for the store was good foresight because in years to come the population of the Chinese living in Keokea dwindled because many found it more beneficial for them to find better paying work on Oahu so many made that move from Maui so that business at the original location would have eventually become nonexistent, whereas the population was growing along the main highway and with just the day to day traffic from the hospital, business was good.

During World War II it was especially profitable for Fong Store because the U.S. military had sent about 200,000 soldiers to Maui to various training camps set up throughout the island. One was located in Kanaio, about 7 miles from the store. The soldiers would frequent the store as well as the restaurant and movie theater that Henry built after the store. These times were very good for a proprietor.”

### **How did your store originate?**

”Francene’s grandfather was born in Hawaii to parents who arrived in Hawaii from China to work on the sugar plantation in Kohala on the Big Island as contract laborers. Once their contract was over they moved to Maui to Keokea where many Chinese came to settle because they had heard the soil was fertile and good for farming. But farming was not always so easy and profitable and some knew good money could be made in becoming a storeowner. That is why Henry’s father opened his first store in 1908 and made his teenage son Harry run it. As a young boy, Henry would help his older brother in his store. When Harry suddenly died in 1920, Henry, having just finished grammar school, took on the store under his ownership at the age of 17. Later Henry had the foresight to see that it would be best to move his store down the road along the main highway to a location before the State hospital was being built. So he traded some land that he had in “Chinatown” with the State for the land where the current store now sits. This store opened in 1933. He also created a little business community, building a restaurant on one side of the store where his sister and her husband cooked and managed, and he also built a movie theater on the other side beyond his house, and had his children run that, but it eventually shut down when business slowed due to the introduction of the television.”

### **Where does most of your business come from? Tourists? Locals?**

”Most of our business comes from the local people. We do have our share of tourist that do stop by, but the majority of the business is from the neighborhood. And the community has grown over the years and is continuing to grow especially with the opening up of more Hawaiian Home Lands.”

### **What does a “Mom & Pop” Store mean to you?**

"It means a family oriented business handed down from one generation to the next."

**How do you think your surrounding community feels towards your store/What role does your store play within your community if any?**

"Our store has a positive role in our community. The local people know they have the convenience of shopping close to home. It is a gathering place where people can come to talk story in the store or sit outside on the bench. They can meet friends and talk for hours. A lot of people use the store as a pick up point, like getting their mail or boxes from UPS or FedEx. Also, it's a place where they can pick up the daily newspaper. In general, people are happy that we are here and we do get a lot of comments from customers saying just that."

**How do you personally value your store?**

"We feel that it is an asset to the community having a neighborhood store to service the people, but in order to keep it going involves a lot of personal sacrifice, especially because it is pretty much a one man operation and you have to be there everyday and have it open in order for it be profitable. For us having children going to college, we want to be sure that we can provide them the means to do this so that means working hard and making money to pay college tuitions and to just have a good comfortable life. It also has a lot of sentimental value because of its origins and knowing that it has been around all these years."

**What does the legacy or "succession plan" of your store look like/Do you see it continuing?**

"If the next generation shows an interest in keeping the store going then we would try to keep it going until they are ready to take over so hopefully it can continue."

**What are some memorable moments you've experienced throughout running your store? Best and worst? Good and bad?**

"Being featured on TV in the program, Island Moments with Emme Tomingbang in her feature about Mom and Pop Stores, having celebrities come into the store now and then and February 27, 2010, when the Chile earthquake gave Hawaii tsunami warnings and everybody down at sea level came in droves up the mountain to higher grounds to Kula, causing a mad rush for food, drinks and supplies at our store. Business was non-stop and sales were crazy. It definitely was a successful day that went off the charts. Thankfully we survived the madness and that the tsunami never arrived."

**Did you have to change your way of business in any way to modernize with the times or surrounding neighborhood?**

"The store used to be a general store, a one stop shopping place, where one could buy pretty much anything, but with the arrival of big name stores, there was no need to come to the little stores for these type of products, so slowly we did away with a lot of merchandise like clothing, fabric and notions, animal feed, fresh meats and vegetables, even comic books and magazines. The store was also a gas/service station, but with the passing of the regulations by the government's EPA department it was not feasible to continue selling gas. So after 60 years of selling Shell gasoline the tanks were shut down and removed in 1993. Now we just specialize in drinks like juices, soft drinks and beer, tobacco products, chips and snacks and some convenient items."

**Do you feel like there's a different expectation from your customers walking into your store versus a large corporation like Walmart, Starbucks, or any mainstream business comparable to your own?**

"They probably know that they are going to be paying higher prices for items and we may not offer all that they are looking for. They probably also expect to get better one on one service. But there are times when customers are surprised that our prices are very competitive."

**Is there a value to the aesthetic (i.e. old wooden floors, hanging bulbs, vintage promotional items, etc.) of your store? Customer service aside, do you find that customers appreciate the aesthetics of your store alone?**

"You don't find too many buildings left that look the way our store does. The real value is the fact that Henry Fong built the store in this design and the cabinets and shelving that he made are unique and still being used which adds to the vintage feeling of the store. Many customers have commented on how unique the store is and that they are glad to see a place like this still standing. A lot of people don't come in to necessarily purchase anything, but just to look around and are surprised to see some of the old fixtures like our old Tyler freezer which is not in use, but is on display adding to its uniqueness."

**In what ways do "Mom & Pop" Stores differ from large chains?**

"They are usually small establishments and have been around for generations. Large chains can offer more selection of products. For Mom and Pop stores the hours of operation tend to be more flexible depending on the owner's family life, whereas the big chain stores' hours are set."

## HANA, MAUI

There are few things in this world more beautiful than what you will find in Hana. H. M. Whitney, editor of the *Pacific Commercial Advertiser*, once explained that, “A journey by horse along the Hana coast was unforgettable thanks to its paradisiacal scenery that included steep precipices, frequent cascades, abundant tropical vegetation, and magnificent vistas of the Pacific.”<sup>65</sup> The actual road to Hana was not completed until 1926, and till this day is an attraction all itself. Within 52 miles of road between Haiku and Kipahulu, one experiences more than 600 turns, 59 mostly single lane bridges, and countless waterfalls and hazards depending on how rainy it was that particular day. Parts of this journey are still not paved and almost every year it will get closed off due to a landslide or heavy flooding. But, in retrospect, these obstacles only add to the ultimate reward that is Hana.

In 2000, Hana recorded 709 inhabitants, all of who reside in small pockets of civilization scattered throughout a seemingly endless jungle landscape. Prior to the completion of the road, Hana was primarily accessed by boat. In 1837 Protestant missionaries established a station in this secluded are of Maui, and by 1883, Hana was home to six sugar plantations, all of which closed by 1946.

In 1943, Paul Fagan, a San Francisco millionaire, sportsman, and entrepreneur, started Hana Ranch after buying out Kaeleku Sugar Company.<sup>66</sup> Shortly after, he also established Hotel Hana Maui in an effort to create job opportunities in the area through a, “Simple informal ranch hotel, set in the atmosphere of old, largely unchanged Hawaii.” Today, this hotel sits in the busiest part of Hana, a town that is so uniquely “laid back” even by Upcountry standards.

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<sup>65</sup> Ibid, 214.

<sup>66</sup> Ibid, 215.

## **CASE STUDY 7: HASEGAWA GENERAL STORE**

**Name of Store:** Hasegawa General Store

**Location:** P.O. Box 68, Hana, Maui, Hawaii 96713

**Date Opened:** 1910

**Hours of Operation:** Monday – Saturday: 7am – 7pm, Sunday: 8am – 6pm

**Original Owner:** Soichi and Saburo Hasegawa (Great Grand Uncle & Great Grandfather)

**Current Owner:** Neil Hasegawa (past 20 years)

**Interviewee:** Neil Hasegawa

**Phone:** (808) 248–8231 or 248-7079

**Email:**

**What is your store best known for?**

"There was a song written about the store in the 1960's by a composer named Paul Weston. It pretty much told of all the merchandise we sold at the store, a small country general store. The song as been recorded by several different musicians and played different radio stations. I think the song pretty much put us on the map."

**What do you know about the history of where your store is located? Is there anything special or possible forgotten to the common public?**

"Our store burnt down in 1989, were down east about 100 yards to the right. We moved here (current location) thinking this is going to be temporary. This used to be the old Hana Theater, but when they closed down the theater, the hotel was using it for storage."

**How did your store originate?**

"It went from my great grand uncle and my great grandfather to my grandfather, to my father, and then to me. So you know we grew up stocking shelves and pumping gas when we had a gas station, all that stuff. It's like free labor."

**Where does most of your business come from? Tourists? Locals?**

**Are there other trends that you notice that affect the customers you get?**

"During the summer season, its 60% percent tourist, 40% local. Then it flips. You get your tourist traffic anywhere from 11-3 or 4. Then, your afternoon traffic is mostly all the pau hana guys. Also, you get the tourist going back to the other side of the island."

**What does a "Mom & Pop" Store mean to you?**

"It's a dying breed. It's a general store. It's not like a grocery store, and so, in terms of being a community store, we kind of have to cater to a lot of people: your do-it-yourselfers, with hardware, we rent DVDs, banking hours, bank of Hawaii is 3-4 everyday, except Friday. There's only one bank, the Bank of Hawaii. So, we deal with cashing checks and serving as the bank. If there's a need in the community, we try to solve that need, and at the same time, making money. We're the UPS people on this side of the island. So, if anyone gets a UPS package, the way we run it out here is that UPS doesn't want to send a truck out here, so a private company goes and picks up the freight Monday, Wednesday, Friday, and we go out every Tuesday, pick it up, and call people and tell them, "You know what you got a UPS package here at the store." They come into the store and pick up the package.

UPS approached us maybe 20 years ago and said this is what we want to do. And we said this is what we can do in terms of the calling out, the pickup and supply, in terms of people getting their packages. That's part of what being a small community store is."

**How do you think your surrounding community feels towards your store/What role does your store play within your community if any?**

"That's the goal that we want to be: the store of the community. So, anytime, when anyone says "Hana" they're going to think of Hasegawa's, and when they think of Hasegawa's, they're going to think of Hana. I think every business strives to do that, where there's name recognition for where they're located. So it's like, if you go to Hana, it's a "you gotta go see Hasegawa Store" kind of thing. We got lucky with the store song that kind of put our name out there."



**How do you personally value your store?**

"I feel blessed that I can live in Hana and be able to continue the Hasegawa General Store tradition. I feel good that we can help people whether it be fixing a flat tire, or bringing an auto part in from Kahului or giving advise on how to repair a leaking faucet.

It gives me great personal pleasure that we can help people out."

**What does the legacy or "succession plan" of your store look like/Do you see it continuing?**

"We're planning a new building. It's a bigger store, 10,000 square feet under roof. It's going to have a deli and a bakery. Just with that added square footage, we're going to carry more items, more hardware things, because that's a big thing this community needs. Also, more selection of groceries and all that other stuff. Hopefully, knock on wood, we'll get our building permit in the next couple of months, and then we can start construction by the end of this year. It's exciting and scary at the same time.

It'll be down by the old store site. So right now at the old store site is just a vacant lot, and there's a guy that sets up his fruit stand everyday, and there's a vegetarian lunch wagon that sets up down there.

The theater will revert back to Hana ranch, because that's not our building or land."

**What are some memorable moments you've experienced throughout running your store? Best and worst? Good and bad?**

"Every Tuesday we go out. We're also the hi5 redemption center on this side of the island. So we take the plastics and all of that to Aloha Recycling and do the recycling. So, it's always a trick, you have to make your trip worthwhile, and to do that you have to have a full truck going out and a full truck coming in. Most times, there's only a full truck coming in, cause you're going out empty, so this was good for us to bring in freight but also do something for the community. Being in a small town, you're going to run into that a lot.

When my dad was running the business, there used to be this old Portogee man who used to have his little bag of money. And that's how they ran the business back then. So he would come in, and say, "Can I have my bag." There you go, and then put it back inside."

**Did you have to change your way of business in any way to modernize with the times or surrounding neighborhood?**

"As the community changes, what do you have to do to modernize with those changes? I think there's several ways. You always want to provide the best for your customers, and so I think as the population grows in Hana, which is mostly the more wealthy people buying vacation homes out here or part time residents out here, I think that's the expectation you have to try to meet. They're not used to a country store, coming from Sand Diego or Los Angeles. You have to make your standards higher, and I think that's good because then everybody will be happy because we're trying to raise the bar in terms of more products to sell, health food is a big thing. There's a lot of people, we still eat spam, but it's moving in that direction.

I think there's a lot in the social networking system. I think that has a huge potential in Hana, and I can see how a lot of businesses are doing that through Facebook for example. That, and an Internet website that sells something is another way to expand without building another building.

We used to do a charge account. But almost everybody has charge cards and debit cards now that we decided to just use that. We also have a gift card, so a lot of time people, like from the hotel, they want to grab the Maui News from us, and instead of somebody using their own cash, they just put it on the gift card, and they do it that way."

**Do you feel like there's a different expectation from your customers walking into your store versus a large corporation like Walmart, Starbucks, or any mainstream business comparable to your own?**

"One thing about any mom and pop store, and any small community, people look at you like you are the business. Within the town and you can be anywhere. One day I was walking through town and there was a craft fair, and I'm eating lunch with my family, and a guy goes, "Hey, you know what I bought this two-pack of bbq lighters, and one of

them don't work!" I said okay bring it over here, Ill go back to the store and I'll let them know to bring you another one. He said, "Okay, okay."

Another time, I'm in the middle of Hamoa, surfing, stand up paddling now, and someone comes up to me, "Hey! How come your ice machine is broken?" Yeah, I know, the things kind of old, but we're bringing some ice in from Kihei. I think it was a fisherman, and so I said, don't worry we going get everything done Tuesday, Wednesday we should have a guy coming in to fix the ice maker, and Thursday we should have ice. So we went to Kihei that day, had to pick up the ice, and bring it back out here."

**Is there a value to the aesthetic (i.e. old wooden floors, hanging bulbs, vintage promotional items, etc.) of your store? Customer service aside, do you find that customers appreciate the aesthetics of your store alone?**

"I don't know if you're familiar with Gerald Hiyakumoto, he's the architect. He's since retired here on Maui. He is really influential for working here on Maui, producing design guidelines for each section of Maui County. So, in planning, there's design guideline standards for Molokai, Lanai, Hana, Makawao, Lahaina, Kihei, and at that time, the county realized that everything is not going to fit in one big box. The standards that we have in Kihei should not be imposed in Hana. So, he went around and came up with these design guidelines. And he came up with the exterior and the whole store for us. With the theater, we moved into something with not much that we could do as far as changing the way it looks in the exterior. But with the new store we have a chance to redesign it. So we're going to try to keep it with the same plantation looking building, totan roofs, and having a 10,000 square foot building, I think one of the tricks was how do you make the roof so it doesn't look like a monstrous thing. So he's done some things so that it doesn't look like this huge thing. It really looks good. We've been planning this thing for about 10-15 years. So, right after we moved into the theater we decided we need to start thinking about a new store, so we came up with several things. But now we got to get out, we're going to have the same things we had with the old store. We're going to have the gas station out front, and then the regular store. In looking at how much money you had to put for the gas. 1990 you had to change it out. You had to sink new, double-layered gas tanks and all this stuff. Once that regulation passed, we decided we won't do gas. We looked at how much volume we were doing, we looked at

the possibility of everybody using less gas. The gallonage is going to drop with more fuel efficient cars, so instead of going with a 4,000 square foot store and a gas station, we decided to go with the biggest building we could build, and that came out to a 10,000 square foot store.”

**Will the layout follow the same circulation as the current store?**

”Kind of. Any kind of supermarket, we put all the staple items in the back, so when you look a regular super market layout, you put the fish, meat, dairy, it’s always towards the back of the store. You want people to walk through the aisle. You want those impulse buys, but the trick with us is how do you separate the hardware, because the person that wants to come in looking for pipefitting doesn’t want to go through people to get what they want. They know what they want, they have their list, and they want to go, grab it, and get out. How do you separate that from the rest of the store? So we put that in the back left section of the store. It’s in its own area. The hardware is not a huge part, because right now it’s such a small section, but I can see how it’ll be a bigger part later. You try to divide the visitor items in one section of the store from the hardware section, and in that way it’s different from a regular grocery store, where you don’t have to worry about those things.”

**In what ways do “Mom & Pop” Stores differ from large chains?**

”The way the Maui news gets to Hana, way back when, it used to be flown in everyday by Pacific wings. Pacific Wings is the only carrier that services Hana. Three years ago, they said they’re not going to be carrying any freight for anybody. So guys with the newspapers had to figure out a way to get the paper in. So I called the Maui News and talked to the circulation person. Then, one of my customers said, “you know what, what business comes into Hana everyday, all the time?” Tourists. So, there’s this guy who used to run Akamai tours and is now valley Isle excursions. His name is Ray. Ray does a lot for the Hana community. He bought some canoes for the Hana canoe club and all this stuff. So I called Ray up and said, Ray this is kind of important for Hana, and I know it’s going to be manini, and we’re only talking about 25-50 papers, Sunday going get maybe 75, but right now there’s no way that people in Hana can get their paper. And we cannot pay you cause we only make like 15 cents per paper, but

can we arrange for you to bring in the Maui News to Hana if I can get them to drop it off? He goes, "Oh yeah!" So the Hana community Health center used to have a farmers market that was open 7 days a week, and that's where they used to stop. So I called the Maui news and I asked them if they could drop the papers every morning at the valley isle excursions base yard, and then Valley Isle Excursions would bring it in, drop it off at Hana community health, and so I asked if Hana Community Health could call us when it got dropped off, and we'd send somebody down to pick it up or Valley Isle Excursions would just send somebody to drop it off at our store. Every morning. This is how it goes. Without that guy it couldn't happen. Way out here, that's the kind of stuff that happens. He's fine without getting paid, his drivers are really nice, and they understand. Again, that's here in Hana, man.

Here, we get calls, "Is so and so in your store?" Um, call on the loud speaker, so and so you have a phone call. Oh sorry they're not here. "Oh ok, you know what? Can you tell them when they come in, I need a dozen eggs, some romaine lettuce." So we write it down and when they come in we say, "you know what, your mom wants..."

It's cool when you think about how it works. Depending on where you were raised a lot of times, I remember back in the Midwest, and it's kind of the same thing. Everybody knows everybody. And of course you get the coconut wireless and you get your eggs and your romaine lettuce."

## MAUI'S MOM & POP STORE CRITERIA

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The seven stores chosen as case studies were done so with a basic understanding of what was known to be “Mom & Pop.” This was based off of a combination between preliminary research and a previous knowledge of the family-owned business that currently exist on Maui. That information was more or less limited to the ownership and location of each store, despite a few exceptions, including things like a more in-depth understanding of Henry Fong Store, for obvious reasons.

The Mom & Pop store surveys were a crucial benchmark in understanding the role these businesses play in their local communities. It wasn't about studying them from a distance or through a book anymore, but it was about seeing them through the eyes of their owners and getting a first hand account of their history, reasons for success, and future plans, as well as a number of unique insights and priceless anecdotes. Yet, it was important to dive deeper. Visiting the stores, approaching them as a customer, photographing and noting their aesthetic qualities, and taking in the overall experience of each case study proved to be just as informative. The information gathered from this area of research is called: Maui's Mom & Pop store Criteria.

As stated from the very beginning, Maui's Mom & Pop stores are composed of both their physical attributes and an intrinsic spirit. Compare the two, and it's much easier to document the tangible side with concrete evidence. It's the intangible side that lacks hard facts and strict guidelines, and instead relies on human perception and the idea of “feeling.” But it's not to say it's impossible. In fact, it's very possible, and the foundation has already been laid out by the United States Department of the Interior, National Park Service's Seven Aspects of Integrity:

1. Location
2. Design
3. Setting
4. Materials
5. Workmanship
6. Feeling
7. Association<sup>67</sup>

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<sup>67</sup> “How to Apply the National Register Criteria from Evaluation,” National Park Service, accessed April 9, 2012, [http://www.nps.gov/nr/publications/bulletins/nrb15/nrb15\\_8.htm#assessingintegrity](http://www.nps.gov/nr/publications/bulletins/nrb15/nrb15_8.htm#assessingintegrity).

Although Maui's Mom & Pop stores are ineligible as a National Historic Place, they can still be recognized in a league of their own. I created the Mom & Pop Store Criteria Checklist based off of the Seven Aspects of Integrity because it covers the physical standards of the built environment through: Location, Design, Setting, Materials, and Workmanship, as well as the intrinsic characteristics of a place through: Feeling and Association. The explanation for each of the Seven Aspects is explained more thoroughly in an earlier section in this document, but it's more important to understand how that information was interpreted to create the Mom & Pop Store Criteria Checklist.

The seven case studies and their included case studies are about identifying how they are different, how they are similar, and ultimately why these businesses are considered Mom & Pop stores. Past the building exterior and the smiling faces of customer service is a systematic formula that dictates what really is "Mom & Pop" and what isn't. There are rules that can be made to qualify Maui's Mom & Pop stores for what they are and bring them together as a holistic group, if not just to bring attention to a disappearing typology.

It's important to call out the factor of "Prerequisites" on the Checklist. In academia, prerequisites are the foundation for furthering education, and without them, a student cannot advance. In the same way, the prerequisites that are labeled on the Mom & Pop Store Criteria Checklist are the most basic fundamentals for even being considered one of Maui's Mom & Pop stores. Without the prerequisites, a store cannot continue to be scored. This is why on a hierarchical scale of importance, the "Feeling" and "Association" aspects of integrity carry the most weight. On the National Park service's Seven Aspects of Integrity "Feeling" and "Association" are in the sixth and seventh position, whereas in the Maui's Mom & Pop Store Criteria Checklist they have been moved to the first and second spots to emphasize their importance. These two areas not only encompass everything that Maui's Mom & Pop stores stand for, both physically and intrinsically, but they specify the Criteria in a way that limits any random store from adding their name to a list of the most respected stores in Hawaii. The Mom & Pop Store Criteria Checklist provides the numerical and documented evidence to backup the existing reputation already set by these stores and sets the bar for other family owned and operated businesses in the future.

Maui's Mom & Pop Store Criteria Checklist – Version 1.0 isn't about rating one Mom & Pop store to another. Each of the seven case studies is already recognized as a successful Mom & Pop store and at this point there is no "better" or "worse." They

are special in their own way, both different and the same when it matters most, and with their own local reputation. The checklist is about deciphering what actually makes a Mom & Pop store on Maui using the case studies as a foundation, identifying the fundamentals, requirements, and spirit of this holistic typology as the basis for what's to come and what already exists.



## Maui's Mom & Pop Store Criteria Checklist – Version 1.0



Store Name:

### 1. Feeling

Yes	No	?	Credit No.	Credit Name	Points
			1.1	Niche Item – Prerequisite	3
			1.2	Efficient Service – Prerequisite	3
			1.3	Friendly Service – Prerequisite	3
			1.4	Family-Like Service – Prerequisite	3
			1.5	Location – Prerequisite	3
			1.6	Design – Prerequisite	3
			1.7	Setting – Prerequisite	3
			1.8	Materials – Prerequisite	3
			1.9	Workmanship – Prerequisite	3
			1.10	Association – Prerequisite	3
				Total:	

Comments:

### 2. Association

Yes	No	?	Credit No.	Credit Name	Points
			2.1	Ownership – 1 <sup>st</sup> Generation	1
			2.2	Ownership – 2 <sup>nd</sup> Generation	1
			2.3	Ownership – 3 <sup>rd</sup> Generation	1
			2.4	Ownership – 4 <sup>th</sup> Generation	1
			2.5	Ownership – 5 <sup>th</sup> Generation +	1
			2.6	Community Association – Prerequisite	1
				Total:	

Comments:

### 3. Location

Yes	No	?	Credit No.	Credit Name	Points
			3.1	Original Location	1
			3.2	Location – 35 Years	1
			3.3	Location – 55 Years	1
			3.4	Location – 75 Years +	1
				Total:	

Comments:

### 4. Design

Yes	No	?	Credit No.	Credit Name	Points
			4.1	Interior Layout	1
			4.2	Building Structure	1

			4.3	Building Textures	1
			4.4	Building Colors	1
			4.5	Building Style	1
			4.6	Building Detailing	1
			4.7	Interior Arrangement	1
			4.8	Storefront Design	1
			Total:		

Comments:

## 5. Setting

Yes	No	?	Credit No.	Credit Name	Points
			5.1	Original Community Setting	1
			5.2	Original Street	1
			5.3	Surrounding Buildings	1
			5.4	Surrounding Elements - Manmade	1
			5.5	Surrounding Elements - Non Manmade	1
			5.6	Parking & Approach	1
			Total:		

Comments:

## 6. Materials

Yes	No	?	Credit No.	Credit Name	Points
			6.1	Storefront	1
			6.2	Floor	1
			6.3	Walls – Interior	1
			6.4	Walls – Exterior	1
			6.5	Ceiling	1
			6.6	Roof	1
			6.7	Doors & Windows	1
			Total:		

Comments:

## 7. Workmanship

Yes	No	?	Credit No.	Credit Name	Points
			7.1	Original Craftsmanship	1
			7.2	Authentic Craftsmanship	1
			Total:		

Comments:

Grand Total:	
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## MOM & POP STORE CRITERIA CREDIT LIST & EXPLANATIONS

FEELING
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- 1.1) **Niche Item** (3): The store has a heightened sense of importance in offering a one-of-a-kind, unique product or service. This could cover a variety of products, but they can only be found in said store whether they are branded with the store's name or patented and/or kept secret from the general public.
- 1.2) **Efficient Service** (3): Storeowners maintain the responsibility of offering efficient service in both a timely and accurate manner.
- 1.3) **Friendly Service** (3): Storeowners maintain the responsibility of offering efficient and friendly service by accommodating to specific needs of certain customers, smiling, being polite, etc.
- 1.4) **Family-Like Service** (3): Storeowners maintain the responsibility of offering efficient, friendly, and a family-like atmosphere through their service. This includes having a genuine connection with frequent customers aka "regulars," going above and beyond to accommodate all store patrons, and showing a heightened level of generosity and interest in the needs of the community.
- 1.5) **Location** (3): The feeling of the store is characteristic of the location in which it resides. Without knowing if the store was relocated, it is apparent that the store and its location share an intrinsic connection.
- 1.6) **Design** (3): The design, layout, and physical content of the store must characterize its original feeling. The intrinsic expression of the physical aesthetic is contained in the storefront, walls, floor, layout, arrangement, etc. This includes the feeling of a certain gathering space, how the placement of the television affects the social dynamic of the store, the arrangement of aisles versus open space, or any other design feature that evokes the original feeling of the store.
- 1.7) **Setting** (3): The surrounding setting reflects the store's original character. This includes the feeling of surrounding objects, buildings, landscapes, topography, etc., and how they contribute to the store's intrinsic expression.
- 1.8) **Materials** (3): The material use, whether authentic or modified, reflect the store's original character.
- 1.9) **Workmanship** (3): The workmanship defines a period in which the store was built, whether renovated or original, and evokes a feeling of the store's original appearance.

- 1.10) **Association** (3): The store possesses a feeling of lineage, family, and community connection. It's important to note that the store could sell local flowers, have a family tree posted on the wall, and donate a large percentage of their earnings to the community, but if they lack the intrinsic feeling of being associated with their specific genealogy and their surrounding neighborhood, this credit cannot be earned.

ASSOCIATION
-------------

- 2.1) **Ownership – 1<sup>st</sup> Generation** (1): The store is under original ownership.
- 2.2) **Ownership – 2<sup>nd</sup> Generation** (1): The store is under the responsibility of the 2<sup>nd</sup> Generation to the original owners.
- 2.3) **Ownership – 3<sup>rd</sup> Generation** (1): The store is under the responsibility of the 3<sup>rd</sup> Generation to the original owners.
- 2.4) **Ownership – 4<sup>th</sup> Generation** (1): The store is under the responsibility of the 4<sup>th</sup> Generation to the original owners.
- 2.5) **Ownership – 5<sup>th</sup> Generation+** (1): The store is under the responsibility of the 5<sup>th</sup> Generation (or more) to the original owners.
- 2.6) **Community Association** (1): The store has developed a unique association and connection to the everyday community it serves, whether that is the town in which it resides or the outlying community as a whole (Ex: the island of Maui). This also refers to the store's relationship with other businesses, community projects, and first time customers (Ex: tourists).

LOCATION
----------

- 3.1) **Original Location** (1): The store is in its original location where it was first built. A case can be made if the store name, ownership, trade, etc. was also changed upon relocation.
- 3.2) **Location – 30 Years** (1): The store has been in its current location for at least 30 years.
- 3.3) **Location – 55 Years** (1): The store has been in its current location for at least 55 years.
- 3.4) **Location – 75 Years** (1): The store has been in its current location for at least 75 years.

DESIGN
--------

- 4.1) **Building Layout** (1): The store retains the original building layout. If the store was rebuilt, renovated, or relocated, then choices were made to respect the original layout of the rooms including (but not limited to): selling space, cashier's desk, storage, kitchen, restroom, seating area, gathering space.
- 4.2) **Building Structure** (1): The original structure is still in use or has been replicated or reused upon relocating.
- 4.3) **Building Texture** (1): The building's texture and use of materials reflects the original character of the store and the surrounding community.
- 4.4) **Building Colors** (1): The store's use of color and light reflect the original character of the store and the surrounding community.
- 4.5) **Building Style** (1): The building style reflects the original character of the store. This should also serve as a timestamp to define when the store was originally built, renovated, or relocated.
- 4.6) **Building Detailing** (1): The overall design of the store should take into account the specific details that encompass the original character of the store. This includes unique signage, the store's stoop, gathering areas, or any elements of the store that define it as individual.
- 4.7) **Interior Arrangement** (1): The overall aesthetic of the building must also take into account the interior design and arrangement. There should be an effort to maintain the character of the original store through the layout of the floor space. For example: how the shelves are aligned, where the coolers are located, and even if outdated and vintage advertisements are left on display. This could also include employees work or even where a television is located depending on how it affects the layout of space and the overall design.
- 4.8) **Storefront Design** (1): As the first thing a customer sees, it is important to maintain the original character of the store through the storefront design. Many of the previous criteria may overlap with this element, but maintaining the storefront also includes transparent storefront windows, signage, neon signs, specific style, door location, door type, use of a stoop, storefront awning, etc.

SETTING
---------

- 5.1) **Original Community Setting** (1): The store resides in the original community or relocated to a community that retains the same character as the original. This includes the vegetation, topography, building types, and other physical characteristics of the town/city.
- 5.2) **Street Situation** (1): The store maintains the original character of the street situation, including the proximity to the street, alignment, adjacency, etc.
- 5.3) **Surrounding Buildings** (1): The store maintains its original character according to the surrounding buildings including the storeowner's original residence, nearby landmarks or important buildings, or entire residences that play a role in the store's setting.
- 5.4) **Surrounding Elements – Manmade** (1): The store maintains its character based on the surrounding elements including (but not limited to): street signs, light poles, telephone lines, power lines (service drop), fences, hitching posts, benches, etc.
- 5.5) **Surrounding Elements – Non-Manmade** (1): The store maintains its character based on the surrounding elements including (but not limited to): pastures, foliage, topography, and other natural elements.
- 5.6) **Parking & Approach** (1): The parking and approach of the store adhere to its original character. This could be established by maintaining the original street parking, reconstructing a previously existing sidewalk up to the store's entrance, maintaining an entryway, etc.

MATERIALS
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- 6.1) **Storefront** (1): The material and aesthetic of the storefront must retain the original character from which it draws its significance.
- 6.2) **Floors** (1): The material and aesthetic of the flooring must retain the original character from which it draws its significance.
- 6.3) **Walls – Interior** (1): The material and aesthetic of the interior walls must retain the original character from which it draws its significance.
- 6.4) **Walls – Exterior** (1): The material and aesthetic of the exterior walls must retain the original character from which it draws its significance.
- 6.5) **Ceiling** (1): The material and aesthetic of the ceiling must retain the original character from which it draws its significance.

- 6.6) **Roof** (1): The material and aesthetic of the roof must retain the original character from which it draws its significance.
- 6.7) **Doors & Windows** (1): The material and aesthetic of the doors and windows must retain the original character from which it draws its significance.

WORKMANSHIP
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- 7.1) **Original Craftsmanship** (1): The craftsmanship of the store, it's detailing, structure, and surrounding area, whether it be adjacent homes or nearby structures, were worked on by the original owners or during the time of the original ownership.
- 7.2) **Authentic Craftsmanship** (1): For stores that have relocated or been renovated, the workmanship is true to the character of the original, whether the shopkeepers themselves worked on the construction or authentic craftsmanship was carried out by contracted work.

## Maui's Mom & Pop Store Criteria Checklist – Version 1.0



Store Name: TAKAMIYA MARKET

### 1. Feeling

Yes	No	?	Credit No.	Credit Name	Points
x			1.1	Niche Item – Prerequisite	3
x			1.2	Efficient Service – Prerequisite	3
x			1.3	Friendly Service – Prerequisite	3
x			1.4	Family-Like Service – Prerequisite	3
x			1.5	Location – Prerequisite	3
x			1.6	Design – Prerequisite	3
x			1.7	Setting – Prerequisite	3
x			1.8	Materials – Prerequisite	3
x			1.9	Workmanship – Prerequisite	3
x			1.10	Association – Prerequisite	3
Total:					30/30

Comments:

### 2. Association

Yes	No	?	Credit No.	Credit Name	Points
x			2.1	Ownership – 1 <sup>st</sup> Generation	1
x			2.2	Ownership – 2 <sup>nd</sup> Generation	1
x			2.3	Ownership – 3 <sup>rd</sup> Generation	1
	x		2.4	Ownership – 4 <sup>th</sup> Generation	1
	x		2.5	Ownership – 5 <sup>th</sup> Generation +	1
x			2.6	Community Association – Prerequisite	1
Total:					4/6

Comments:

### 3. Location

Yes	No	?	Credit No.	Credit Name	Points
x			3.1	Original Location	1
x			3.2	Location – 35 Years	1
x			3.3	Location – 55 Years	1
	x		3.4	Location – 75 Years +	1
Total:					3/4

Comments:

### 4. Design

Yes	No	?	Credit No.	Credit Name	Points
		x	4.1	Interior Layout	1
x			4.2	Building Structure	1



x			4.3	Building Textures	1
x			4.4	Building Colors	1
x			4.5	Building Style	1
x			4.6	Building Detailing	1
	x		4.7	Interior Arrangement	1
x			4.8	Storefront Design	1
Total:					6/8

Comments:

### 5. Setting

Yes	No	?	Credit No.	Credit Name	Points
x			5.1	Original Community Setting	1
x			5.2	Original Street	1
x			5.3	Surrounding Buildings	1
x			5.4	Surrounding Elements - Manmade	1
x			5.5	Surrounding Elements - Non Manmade	1
x			5.6	Parking & Approach	1
Total:					6/6

Comments:

### 6. Materials

Yes	No	?	Credit No.	Credit Name	Points
x			6.1	Storefront	1
x			6.2	Floor	1
	x		6.3	Walls – Interior	1
	x		6.4	Walls – Exterior	1
x			6.5	Ceiling	1
x			6.6	Roof	1
	x		6.7	Doors & Windows	1
Total:					4/7

Comments:

### 7. Workmanship

Yes	No	?	Credit No.	Credit Name	Points
x			7.1	Original Craftsmanship	1
	x		7.2	Authentic Craftsmanship	1
Total:					1/2

Comments:

Grand Total:	54/63
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## Maui's Mom & Pop Store Criteria Checklist – Version 1.0



Store Name: TASAKA GURI GURI

### 1. Feeling

Yes	No	?	Credit No.	Credit Name	Points
x			1.1	Niche Item – Prerequisite	3
x			1.2	Efficient Service – Prerequisite	3
x			1.3	Friendly Service – Prerequisite	3
x			1.4	Family-Like Service – Prerequisite	3
x			1.5	Location – Prerequisite	3
x			1.6	Design – Prerequisite	3
x			1.7	Setting – Prerequisite	3
x			1.8	Materials – Prerequisite	3
x			1.9	Workmanship – Prerequisite	3
x			1.10	Association – Prerequisite	3
Total:					30/30

Comments:

### 2. Association

Yes	No	?	Credit No.	Credit Name	Points
x			2.1	Ownership – 1 <sup>st</sup> Generation	1
x			2.2	Ownership – 2 <sup>nd</sup> Generation	1
x			2.3	Ownership – 3 <sup>rd</sup> Generation	1
x			2.4	Ownership – 4 <sup>th</sup> Generation	1
	x		2.5	Ownership – 5 <sup>th</sup> Generation +	1
x			2.6	Community Association – Prerequisite	1
Total:					5/6

Comments:

### 3. Location

Yes	No	?	Credit No.	Credit Name	Points
	x		3.1	Original Location	1
x			3.2	Location – 35 Years	1
	x		3.3	Location – 55 Years	1
	x		3.4	Location – 75 Years +	1
Total:					1/4

Comments:

### 4. Design

Yes	No	?	Credit No.	Credit Name	Points
x			4.1	Interior Layout	1
	x		4.2	Building Structure	1

x			4.3	Building Textures	1
x			4.4	Building Colors	1
x			4.5	Building Style	1
x			4.6	Building Detailing	1
x			4.7	Interior Arrangement	1
x			4.8	Storefront Design	1
				Total:	7/8

Comments:

### 5. Setting

Yes	No	?	Credit No.	Credit Name	Points
	x		5.1	Original Community Setting	1
	x		5.2	Original Street	1
	x		5.3	Surrounding Buildings	1
x			5.4	Surrounding Elements - Manmade	1
	x		5.5	Surrounding Elements - Non Manmade	1
	x		5.6	Parking & Approach	1
				Total:	1/6

Comments:

### 6. Materials

Yes	No	?	Credit No.	Credit Name	Points
x			6.1	Storefront	1
x			6.2	Floor	1
x			6.3	Walls – Interior	1
x			6.4	Walls – Exterior	1
x			6.5	Ceiling	1
	x		6.6	Roof	1
	x		6.7	Doors & Windows	1
				Total:	5/6

Comments:

### 7. Workmanship

Yes	No	?	Credit No.	Credit Name	Points
	x		7.1	Original Craftsmanship	1
x			7.2	Authentic Craftsmanship	1
				Total:	1/2

Comments:

Grand Total:	50/63
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## Maui's Mom & Pop Store Criteria Checklist – Version 1.0



Store Name: T. KOMODA STORE & BAKERY

### 1. Feeling

Yes	No	?	Credit No.	Credit Name	Points
x			1.1	Niche Item – Prerequisite	3
x			1.2	Efficient Service – Prerequisite	3
x			1.3	Friendly Service – Prerequisite	3
x			1.4	Family-Like Service – Prerequisite	3
x			1.5	Location – Prerequisite	3
x			1.6	Design – Prerequisite	3
x			1.7	Setting – Prerequisite	3
x			1.8	Materials – Prerequisite	3
x			1.9	Workmanship – Prerequisite	3
x			1.10	Association – Prerequisite	3
Total:					30/30

Comments:

### 2. Association

Yes	No	?	Credit No.	Credit Name	Points
x			2.1	Ownership – 1 <sup>st</sup> Generation	1
x			2.2	Ownership – 2 <sup>nd</sup> Generation	1
x			2.3	Ownership – 3 <sup>rd</sup> Generation	1
	x		2.4	Ownership – 4 <sup>th</sup> Generation	1
	x		2.5	Ownership – 5 <sup>th</sup> Generation +	1
x			2.6	Community Association – Prerequisite	1
Total:					4/6

Comments:

### 3. Location

Yes	No	?	Credit No.	Credit Name	Points
x			3.1	Original Location	1
x			3.2	Location – 35 Years	1
x			3.3	Location – 55 Years	1
x			3.4	Location – 75 Years +	1
Total:					4/4

Comments:

### 4. Design

Yes	No	?	Credit No.	Credit Name	Points
x			4.1	Interior Layout	1
x			4.2	Building Structure	1

x			4.3	Building Textures	1
x			4.4	Building Colors	1
x			4.5	Building Style	1
x			4.6	Building Detailing	1
x			4.7	Interior Arrangement	1
x			4.8	Storefront Design	1
				Total:	8/8

Comments:

### 5. Setting

Yes	No	?	Credit No.	Credit Name	Points
x			5.1	Original Community Setting	1
x			5.2	Original Street	1
x			5.3	Surrounding Buildings	1
x			5.4	Surrounding Elements - Manmade	1
x			5.5	Surrounding Elements - Non Manmade	1
x			5.6	Parking & Approach	1
				Total:	6/6

Comments:

### 6. Materials

Yes	No	?	Credit No.	Credit Name	Points
x			6.1	Storefront	1
x			6.2	Floor	1
x			6.3	Walls – Interior	1
x			6.4	Walls – Exterior	1
x			6.5	Ceiling	1
x			6.6	Roof	1
x			6.7	Doors & Windows	1
				Total:	7/7

Comments:

### 7. Workmanship

Yes	No	?	Credit No.	Credit Name	Points
x			7.1	Original Craftsmanship	1
x			7.2	Authentic Craftsmanship	1
				Total:	2/2

Comments:

Grand Total:	61/63
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## Maui's Mom & Pop Store Criteria Checklist – Version 1.0



Store Name: PUKALANI SUPERETTE

### 1. Feeling

Yes	No	?	Credit No.	Credit Name	Points
x			1.1	Niche Item – Prerequisite	3
x			1.2	Efficient Service – Prerequisite	3
x			1.3	Friendly Service – Prerequisite	3
x			1.4	Family-Like Service – Prerequisite	3
x			1.5	Location – Prerequisite	3
x			1.6	Design – Prerequisite	3
x			1.7	Setting – Prerequisite	3
x			1.8	Materials – Prerequisite	3
x			1.9	Workmanship – Prerequisite	3
x			1.10	Association – Prerequisite	3
Total:					30/30

Comments:

### 2. Association

Yes	No	?	Credit No.	Credit Name	Points
x			2.1	Ownership – 1 <sup>st</sup> Generation	1
x			2.2	Ownership – 2 <sup>nd</sup> Generation	1
x			2.3	Ownership – 3 <sup>rd</sup> Generation	1
	x		2.4	Ownership – 4 <sup>th</sup> Generation	1
	x		2.5	Ownership – 5 <sup>th</sup> Generation +	1
x			2.6	Community Association – Prerequisite	1
Total:					4/6

Comments:

### 3. Location

Yes	No	?	Credit No.	Credit Name	Points
x			3.1	Original Location	1
x			3.2	Location – 35 Years	1
x			3.3	Location – 55 Years	1
x			3.4	Location – 75 Years +	1
Total:					4/4

Comments:

### 4. Design

Yes	No	?	Credit No.	Credit Name	Points
	x		2.1	Interior Layout	1
x			4.2	Building Structure	1

x			4.3	Building Textures	1
x			4.4	Building Colors	1
	x		4.5	Building Style	1
x			4.6	Building Detailing	1
x			4.7	Interior Arrangement	1
	x		4.8	Storefront Design	1
Total:					5/8

Comments:

### 5. Setting

Yes	No	?	Credit No.	Credit Name	Points
x			5.1	Original Community Setting	1
x			5.2	Original Street	1
x			5.3	Surrounding Buildings	1
	x		5.4	Surrounding Elements - Manmade	1
x			5.5	Surrounding Elements - Non Manmade	1
x			5.6	Parking & Approach	1
Total:					5/6

Comments: Now surrounded entirely by parking

### 6. Materials

Yes	No	?	Credit No.	Credit Name	Points
x			6.1	Storefront	1
x			6.2	Floor	1
x			6.3	Walls – Interior	1
	x		6.4	Walls – Exterior	1
	x		6.5	Ceiling	1
	x		6.6	Roof	1
x			6.7	Doors & Windows	1
Total:					4/7

Comments:

### 5. Workmanship

Yes	No	?	Credit No.	Credit Name	Points
	x		5.1	Original Craftsmanship	1
	x		5.2	Authentic Craftsmanship	1
Total:					0/2

Comments:

Grand Total:	52/63
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## Maui's Mom & Pop Store Criteria Checklist – Version 1.0



Store Name: CHING STORE

### 1. Feeling

Yes	No	?	Credit No.	Credit Name	Points
x			1.1	Niche Item – Prerequisite	3
x			1.2	Efficient Service – Prerequisite	3
x			1.3	Friendly Service – Prerequisite	3
x			1.4	Family-Like Service – Prerequisite	3
x			1.5	Location – Prerequisite	3
x			1.6	Design – Prerequisite	3
x			1.7	Setting – Prerequisite	3
x			1.8	Materials – Prerequisite	3
x			1.9	Workmanship – Prerequisite	3
x			1.10	Association – Prerequisite	3
Total:					30/30

Comments:

### 2. Association

Yes	No	?	Credit No.	Credit Name	Points
x			2.1	Ownership – 1 <sup>st</sup> Generation	1
x			2.2	Ownership – 2 <sup>nd</sup> Generation	1
	x		2.3	Ownership – 3 <sup>rd</sup> Generation	1
	x		2.4	Ownership – 4 <sup>th</sup> Generation	1
	x		2.5	Ownership – 5 <sup>th</sup> Generation +	1
x			2.6	Community Association – Prerequisite	1
Total:					3/6

Comments:

### 3. Location

Yes	No	?	Credit No.	Credit Name	Points
x			3.1	Original Location	1
x			3.2	Location – 35 Years	1
x			3.3	Location – 55 Years	1
	x		3.4	Location – 75 Years +	1
Total:					3/4

Comments: 74 years (1939)

### 4. Design

Yes	No	?	Credit No.	Credit Name	Points
x			4.1	Interior Layout	1
x			4.2	Building Structure	1



x			4.3	Building Textures	1
x			4.4	Building Colors	1
x			4.5	Building Style	1
x			4.6	Building Detailing	1
x			4.7	Interior Arrangement	1
x			4.8	Storefront Design	1
				Total:	8/8

Comments:

### 5. Setting

Yes	No	?	Credit No.	Credit Name	Points
x			5.1	Original Community Setting	1
x			5.2	Original Street	1
x			5.3	Surrounding Buildings	1
x			5.4	Surrounding Elements - Manmade	1
x			5.5	Surrounding Elements - Non Manmade	1
x			5.6	Parking & Approach	1
				Total:	6/6

Comments:

### 6. Materials

Yes	No	?	Credit No.	Credit Name	Points
x			6.1	Storefront	1
x			6.2	Floor	1
x			6.3	Walls – Interior	1
x			6.4	Walls – Exterior	1
x			6.5	Ceiling	1
x			6.6	Roof	1
x			6.7	Doors & Windows	1
				Total:	7/7

Comments:

### 7. Workmanship

Yes	No	?	Credit No.	Credit Name	Points
x			7.1	Original Craftsmanship	1
x			7.2	Authentic Craftsmanship	1
				Total:	2/2

Comments:

Grand Total:	59/63
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## Maui's Mom & Pop Store Criteria Checklist – Version 1.0



Store Name: HENRY FONG STORE

### 1. Feeling

Yes	No	?	Credit No.	Credit Name	Points
x			1.1	Niche Item – Prerequisite	3
x			1.2	Efficient Service – Prerequisite	3
x			1.3	Friendly Service – Prerequisite	3
x			1.4	Family-Like Service – Prerequisite	3
x			1.5	Location – Prerequisite	3
x			1.6	Design – Prerequisite	3
x			1.7	Setting – Prerequisite	3
x			1.8	Materials – Prerequisite	3
x			1.9	Workmanship – Prerequisite	3
x			1.10	Association – Prerequisite	3
Total:					30/30

Comments:

### 2. Association

Yes	No	?	Credit No.	Credit Name	Points
x			2.1	Ownership – 1 <sup>st</sup> Generation	1
x			2.2	Ownership – 2 <sup>nd</sup> Generation	1
x			2.3	Ownership – 3 <sup>rd</sup> Generation	1
x			2.4	Ownership – 4 <sup>th</sup> Generation	1
	x		2.5	Ownership – 5 <sup>th</sup> Generation +	1
x			2.6	Community Association – Prerequisite	1
Total:					5/6

Comments: Original

### 3. Location

Yes	No	?	Credit No.	Credit Name	Points
	x		3.1	Original Location	1
x			3.2	Location – 35 Years	1
x			3.3	Location – 55 Years	1
x			3.4	Location – 75 Years +	1
Total:					3/4

Comments: Old Store 1908 – Moved 1933 (Name change) – 80 years in new location

### 4. Design

Yes	No	?	Credit No.	Credit Name	Points
x			4.1	Interior Layout	1
x			4.2	Building Structure	1

x			4.3	Building Textures	1
x			4.4	Building Colors	1
x			4.5	Building Style	1
x			4.6	Building Detailing	1
x			4.7	Interior Arrangement	1
x			4.8	Storefront Design	1
				Total:	8/8

Comments:

### 5. Setting

Yes	No	?	Credit No.	Credit Name	Points
x			5.1	Original Community Setting	1
x			5.2	Original Street	1
x			5.3	Surrounding Buildings	1
x			5.4	Surrounding Elements - Manmade	1
x			5.5	Surrounding Elements - Non Manmade	1
x			5.6	Parking & Approach	1
				Total:	6/6

Comments:

### 6. Materials

Yes	No	?	Credit No.	Credit Name	Points
x			6.1	Storefront	1
x			6.2	Floor	1
x			6.3	Walls – Interior	1
x			6.4	Walls – Exterior	1
x			6.5	Ceiling	1
x			6.6	Roof	1
x			6.7	Doors & Windows	1
				Total:	7/7

Comments:

### 7. Workmanship

Yes	No	?	Credit No.	Credit Name	Points
x			7.1	Original Craftsmanship	1
x			7.2	Authentic Craftsmanship	1
				Total:	2/2

Comments:

Grand Total:	61/63
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## Maui's Mom & Pop Store Criteria Checklist – Version 1.0



**Store Name:** HASEGAWA GENERAL STORE

### 1. Feeling

Yes	No	?	Credit No.	Credit Name	Points
x			1.1	Niche Item – Prerequisite	3
x			1.2	Efficient Service – Prerequisite	3
x			1.3	Friendly Service – Prerequisite	3
x			1.4	Family-Like Service – Prerequisite	3
x			1.5	Location – Prerequisite	3
x			1.6	Design – Prerequisite	3
x			1.7	Setting – Prerequisite	3
x			1.8	Materials – Prerequisite	3
x			1.9	Workmanship – Prerequisite	3
x			1.10	Association – Prerequisite	3
Total:					30/30

Comments:

### 2. Association

Yes	No	?	Credit No.	Credit Name	Points
x			2.1	Ownership – 1 <sup>st</sup> Generation	1
x			2.2	Ownership – 2 <sup>nd</sup> Generation	1
x			2.3	Ownership – 3 <sup>rd</sup> Generation	1
x			2.4	Ownership – 4 <sup>th</sup> Generation	1
	x		2.5	Ownership – 5 <sup>th</sup> Generation +	1
x			2.6	Community Association – Prerequisite	1
Total:					5/6

Comments: Very bizarre case due to relatively recent fire

### 3. Location

Yes	No	?	Credit No.	Credit Name	Points
	x		3.1	Original Location	1
	x		3.2	Location – 35 Years	1
	x		3.3	Location – 55 Years	1
	x		3.4	Location – 75 Years +	1
Total:					0/4

Comments: Fire in 1989 forced a move – If not, eligible for all 4 credits.  
Moving back to original location – plead a case to earn back all 4 credits

### 4. Design

Yes	No	?	Credit No.	Credit Name	Points
x			4.1	Interior Layout	1
x			4.2	Building Structure	1

x			4.3	Building Textures	1
x			4.4	Building Colors	1
x			4.5	Building Style	1
x			4.6	Building Detailing	1
x			4.7	Interior Arrangement	1
x			4.8	Storefront Design	1
				Total:	8/8

Comments:

### 5. Setting

Yes	No	?	Credit No.	Credit Name	Points
x			5.1	Original Community Setting	1
x			5.2	Original Street	1
x			5.3	Surrounding Buildings	1
x			5.4	Surrounding Elements - Manmade	1
x			5.5	Surrounding Elements - Non Manmade	1
x			5.6	Parking & Approach	1
				Total:	6/6

Comments:

### 6. Materials

Yes	No	?	Credit No.	Credit Name	Points
x			6.1	Storefront	1
x			6.2	Floor	1
x			6.3	Walls – Interior	1
x			6.4	Walls – Exterior	1
x			6.5	Ceiling	1
x			6.6	Roof	1
x			6.7	Doors & Windows	1
				Total:	7/7

Comments:

### 7. Workmanship

Yes	No	?	Credit No.	Credit Name	Points
x			7.1	Original Craftsmanship	1
x			7.2	Authentic Craftsmanship	1
				Total:	2/2

Comments:

Grand Total:	58/63
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## MOM & POP STORE CRITERIA RESULTS

<b>Total Possible:</b>	<b>63</b>
Takamiya Market	54
Tasaka Guri Guri	50
T. Komoda Store & Bakery	61
Pukalani Superette	52
Ching Store	59
Henry Fong Store	61
Hasegawa General Store	58

As I clarified in the beginning of this chapter, these scores aren't meant to compare one store to another. The checklist defines a very specific typology, and the results are merely showing which of the seven Mom & Pop stores chosen as case studies best fit this particular criteria.

There are also a number of variables to take into account. Takamiya Market is built in the original location. There are renovations made to the building so it's difficult to decipher which areas are authentic to the original character.

Tasaka Guri Guri scored the lowest of the seven stores, yet in terms of Mom & Pop stores, they are one of the most loved and respected. This is because the Mom & Pop Store Criteria Checklist takes into account the architectural and aesthetic value of each store, whereas Tasaka Guri Guri focuses on their product and the popularity of their niche item. Being that this is only Version 1.0 of the Criteria Checklist, there is obvious room for improvement when it comes to modifying the value of certain credits.

T. Komoda Store & Bakery scored high because they have kept their store relatively untouched since its opening. Again, if the Checklist was reworked so that the "Setting" section was weighed more heavily, T. Komoda Store & Bakery could potentially score even higher.

When looking at the score of Pukalani Superette, it's important to take into account the number of modifications they've made over the years. Obviously this is a good thing, a sign that they are thriving in a mostly residential community, even if it doesn't give them as high of a score on the Criteria Checklist. Yet, the fact of the matter is even the lowest scoring case studies qualified by acing their "Feeling" Criteria and obtaining their "Community Association" credit.

Ching Store scored relatively high on the Criteria Checklist. The store is in its original location and has stayed true to maintaining its character throughout the years.

The gas pumps have been modified to adhere to government regulations, but other than that everything remains virtually untouched. What's most surprising about Ching Store is that they are only on their second generation of ownership, losing points in the "Association" category, but really illustrating the resilience of Florence Ching. I know for a fact that the amount of respect she is given in Keokea, Kula is amazing.

Henry Fong Store also scored very high on the Mom & Pop Store Criteria Checklist. This is due to the fact that I grew up knowing it as a Mom & Pop store and therefore used it as the initial basis for the typology, even if it was a subconscious decision. With as much as possible of my bias put aside, Henry Fong Store does work very well with the Criteria, although a unique variable was brought to attention. This case study was unique because depending on how its opening date was interpreted meant the Criteria Checklist could go in two different directions. One option was to note the original grand opening after Henry Fong moved the store along Kula Highway in 1933, which would gain the "Original Location" credit because of the store's name change and new ownership. The option I went with though, was to leaving the original date of opening at 1908, which meant Henry Fong Store loses the "Original Location" credit, but gains a "4<sup>th</sup> Generation" credit in the "Association" section of the Criteria Checklist. The credit amount remains the same, but its value changes.

Hasegawa General Store was also a difficult case when it came to the Criteria Checklist because of the loss they suffered with 1989 fire. In terms of Mom & Pop stores, they haven't been in their new location for very long, even if it is only 100 yards down the street. It's a very unfortunate situation and in now way their fault, so I believe a case could be brought up that their credits could be restored upon their move back to their original location once the construction of their new store is complete. Ethically, it would make sense to evaluate Hasegawa General Store as if they haven't moved at all, and instead just underwent a full renovation.

## RESEARCH APPLICATION

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The information gathered from the culmination of the previous chapters in this document provides the foundation for the next step to this project: the visual interpretation and analysis of Maui's Mom & Pop Stores. With the combination of historical research and the surveys taken by the owners of Takamiya Market, Tasaka Guri Guri, T. Komoda Bakery, Pukalani Superette, Ching Store, Henry Fong Store, and Hasegawa General Store, a clear picture of the physical, cultural, and social atmosphere of these spaces can be drawn. Photo documentation highlighting each Mom & Pop Store's interior, exterior, and surrounding environment also justifies the historic integrity and aesthetics that make Mom & Pop Stores significant to the study of architecture.

It is important to remember that whether it was passed down from parent to child, through marriage, or through another form of family relation, each current Mom & Pop Store owner I surveyed maintains a form of direct connection through family lineage to the original founders. The answers provided from the surveys came from their hearts and minds. These stores are their life, and it was simply my task to extract and organize the dialogue we shared.

The most interesting thing about each of the seven case studies of Maui's Mom & Pop Stores is that they are different in so many ways regarding (but not limited to): location, niche item, layout, customer base, etc. Yet looking at Maui's Mom & Pop Stores as a unified group, it is apparent that they share certain similarities that exemplify how they are unique and special both aesthetically and intrinsically as compared to big box corporations and chain store rivals carrying similar products or are in close, geographic proximity. Therefore, the next section to my research takes the information I have gathered and applies it towards creating a conceptual Mom & Pop Store typology by highlighting these commonalities and individual differences. This information is organized and composed in a booklet containing photographs, maps, and both written and graphic information regarding each of the seven researched Mom & Pop Stores. It concludes this document, but by no means is the conclusion to the endless discovery of Mom & Pop Stores.

By extracting data from the conducted surveys and the initial documented research, this continuation of my doctoral study combines the actual accounts of real-life Mom & Pop Stores with a visual reference, providing an in-depth understanding of the holistic importance of Maui's Mom & Pop Stores to the study of architecture. As



individuals, Maui's Mom & Pop Stores have gained popularity and the recognition they deserve for their resiliency and unique qualities, but this project illustrates that as a whole, Maui's Mom & Pop Stores possess the power to influence, shape, and improve our communities. Additionally, this booklet serves as an informational guide for interested readers, Hawaii locals, and Maui travelers in a movement towards the eventual and ultimate goal of this project: raising awareness for the appreciation and protection of Maui's Mom & Pop Stores.

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